

A FUSION RETRO PUBLICATION

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# AMIGA

**MICRO ACTION**

A NEW MAGAZINE FOR AMIGA FANS  
**ALL THE LATEST  
GAMES REVIEWED**

COMMODORE



**BULLFROG**

GLENN CORPES charts Bullfrog's success on the Amiga

**THE TIME I VISITED...**

IAN OSBORNE discusses his CD32 launch coverage

**SCREENS\$ BY  
SIMON BUTLER**

**TURBO SPRINT**

IAN OSBORNE AND THE AMIGA CD32 LAUNCH  
ADVENTURE TRAIL WITH COLIN BELL  
THE LATEST GAMES REVIEWED!







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## HELLO FROM SVEN



**W**elcome to the first issue of ZZAP! AMIGA, the mag you have been waiting 30 years for, ever since ZZAP! 64/AMIGA reverted to ZZAP! 64! Unfortunately we don't have a backlog of 30 years worth of unpublished reviews to bring you so please bear with us while we catch up with the last three decades just as development of games for the Commodore Amiga appears to be reaching a new lease of life.

We will be concentrating on the newest releases and encourage developers to drop us a line about anything they are working on. 680x0 based Amiga gaming will be at the magazine's heart but we will be venturing into other aspects of the Amiga family, from *Deluxe Paint*

and *ProTracker* to *Napalm* and *WipEout 2097ala*. We'll be looking at *Amiga Forever*, and Amiga emulation on the Raspberry Pi and won't shy away from the PowerPC Amiga hardware and software plus, maybe, if you'll all good, the odd round up of Amiga game remakes on other systems.

It was the Amiga 500 *Batman* pack that really got the Amiga going, back in 1989, and with ZZAP! 64/AMIGA coming to an end in 1990 there was an awful lot of game releases to come, and machines for that matter. Suffice to say the first ZZAP! review of a game for the AGA Amigas is inside, as is the first Amiga CD game review from ZZAP! Okay, okay, we cheated, it's a game that comes in AGA, CD32 and other variants based on a Laserdisc stored game that was controlled by an A500 in the arcades!

Mind you, you're probably wondering who the hell I am, having the balls to play editor on such an unexpected (30 years late) spin off from ZZAP! 64/AMIGA? Well I have been using Amiga computers since



The *Batman Pack*, David Pleasance's rescue package for Commodore!

1986 when a neighbour got an A1000, though I didn't get my own for a few years after that to replace my Commodore 128. From there though I got involved with *Infinite Frontiers* and worked on the Amiga Diskzine, *The Final Frontier* and then from 1999-2016 I wrote the Amiga Mart column in *Micro Mart*, which closed with the final Amiga Mart in Christmas 2016.

My favourite games are... Well... you may have to find out what I and the team enjoying playing as we go along!

Welcome to the first quarterly issue of ZZAP! AMIGA — and we on the team all hope you enjoy the ride!



Sven's previous life looking after the Amiga section of *Micro Mart*!





## ROGER, ROGER



Well here we are with ZZAP! AMIGA — I am feeling proud publishing a brand new magazine for this wonderful computer. My 8-bit love was the Spectrum which I eventually sold to get a second hand Amiga 500. It was massive compared to the Spectrum, with this great long modulator out the back. But boy — the

games, the music, the demo disks and the art. I was in love all over again, and have been ever since with the Amiga family of computers.

Welcome to issue one of ZZAP! AMIGA, let's hope there are many more issues to come.



## JACK..ASS

News just in that the arcade game Jackal is being converted for the Amiga by Neeso Games. Jackal was released into the arcades in 1986 by Konami and is a top down run & gun type game where the player has to drive a fully armed jeep 'up' the screen whilst killing enemy soldiers, tanks,



armament and more whilst saving POWs and dropping them off at the nearest heli-pad. Not much more is known about the Amiga



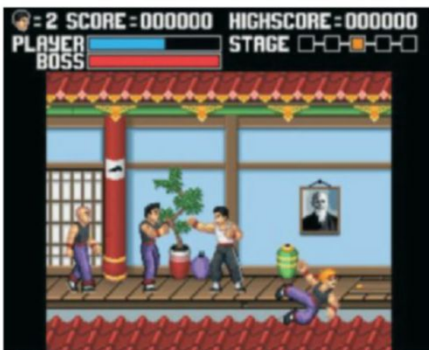
port — suffice to say we are excited to see what Neeso Games do with the conversion.

## KUNG FU FIGHTING!

At the time of writing, Greame Cowie (*Turbo Sprint*, *Rygar*) is busy developing a new OCS port of the grandfather of all beat-em ups, *Kung Fu Master*.

Enhanced graphics are being provided by Ten Shu, and the lightning progress can be tracked on Greame's YouTube channel

(<https://bit.ly/3hrQjsy>). It looks and sounds amazing, and if *Turbo Sprint* is anything to go by, we are in for a treat! I wonder if the 'Gun' Easter Egg in the C64 version will make an appearance?





## Tiny Bobble

Manfred Linzner (Pink/Abyss) – 2020, free download

However good everyone thought the ‘near arcade perfect’ Amiga conversion of *Bubble Bobble* was (and it was good, to be fair), it did suffer a few drawbacks due to the developers trying to fit it into 512KB of RAM.

After *Bubble Bobble* got a resurgence in popularity Pink of Abyss realised that the game could be better on the Amiga and decided to do just that.

*Tiny Bobble* puts you in control of Bub or Bob (two player mode available, of course). The aim, as a single screen platformer, is to clear each screen of bad guys to move onto the next one, which is accomplished by catching the foe in a freshly blown bubble you have blown at them, and then pop the bubble to destroy them by jumping on it or using the sharp fins down your back as a little lizard chap known as a Bubble Dragon. If you manage to complete the game you may even get your human form back!

Add in extra bubbles to spell out E-X-T-E-N-D to get an extra life, other bonuses and boss fights and you basically have it

across 100 levels. Just don’t hang about on each level as the invincible Baron von Blubba character (aka Skel-Monsta) will come to get you just after the “Hurry Up!” sign appears!

This new remake of the conversion has all new sprites and graphics, with better animation and double the 16 colours compared with Firebird’s original Amiga conversion. The game now runs at 50 frames per second (doubling the Software Creations developed version), and uses more of

the screen. Many of the features missing from the arcade version in the prior conversion have been restored from animations both cut scene and sprite wise, to 150 separate items appearing in the game rather than the 40-50 or so in the former conversion.







Specs : 1MB OCS or better, A1200 recommended.



Well, the team's goal was to improve over the original 1989 Amiga release, and this certainly delivers on that promise by becoming as close to arcade perfect as you can get! No longer hampered from being a rushed multiformat port made. *Tiny Bobble* has double the colours, double the frame rate, triple the objects, and almost everything else either remade or ported over to produce the definitive edition of a cult classic.



"Why?", was the question on hearing of a new *Bubble Bobble* conversion, as my recollection of the Firebird conversion was a fond one. Comparing *Tiny Bobble* with that 1988 (let's face it) Atari ST port clearly highlights what was lacking, and what a near perfect conversion this is! The faster speed and increased frame rate are instantly noticeable, and gradually you appreciate the little extra touches and animations such as the 'pon' when bubbles pop. The sound is higher quality too - making the original tune and FX sound very dated. Proving that top quality games can be written in C for the Amiga, kudos to the Abyss team and hopefully we see more from them soon.

You can get the game here: <https://bit.ly/3a4Ff0t>

## PRESENTATION 90%

It may not be quite arcade perfect still, but it's as close as it would ever need to be.

## GRAPHICS 81%

Functional, and an upgrade from the previous conversion.

## SOUND 76%

The music needs a damned good modern remix at this stage.

## HOOKABILITY 92%

It's so easy to pick up and play, but that blasted decrunching before the title appears!

## LASTABILITY 90%

100 levels, with multiple endings to discover from the arcade machine.

## OVERALL 91%

A modern *Bubble Bobble* port for the modern Amiga gamer.



1986

GAME COVER  
CRACKERS

The best game inlay covers of 1986

Graeme Mason takes a look at some of his favourites from a particular year, starting with 1986.

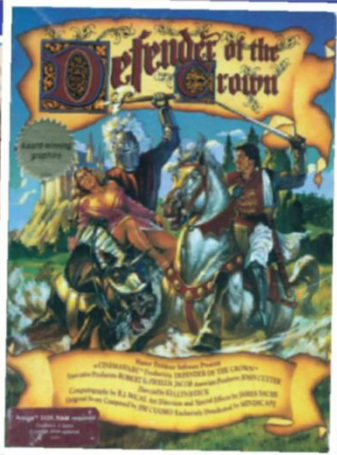
## Shanghai, Dave McMacken, Activision

This is a simple image in terms of its content, yet delightfully detailed in what it does feature. Painted by the legendary Dave McMacken (who sadly passed away earlier this year), the artist does a highly commendable job of taking the viewer back to 17th Century China with the two studious and serious-looking men enjoying a game of *Mah-jongg*. Beyond the figures, there's some eloquent detail such as the wicker boxes they sit on and the ornate table upon which their game is taking place. Large pots occupy the background in what appears to be some sort of kitchen, perhaps betraying the working class origins of the two men, of which the fellow to the left is carefully studying the tile he holds in his hand while scanning for a double on the board. An excellent example of how something as uninspiring as a table-top game can become a marvellous piece of videogame box art in the right hands.



## Defender Of The Crown, Ezra Tucker, Cinemaware

*Defender Of The Crown* was Cinemaware's first game and remains its most famous today. Set during the Middle Ages, the player takes on the mantle of a Saxon lord, fighting off dangerous rivals and those pesky Norman invasions. It is a game worthy of its classic status, and the box art is a wonderfully busy piece of work that depicts two knights clashing as they sit astride an angry-looking pair of horses. The knight to the left is impressively managing to fight while holding a comatose heroine, dressed in a revealing costume that somewhat dates the picture with its un-PC depiction of a female character. Meanwhile, in the background sits a white-grey castle, the scene of many battles in the game, while wispy puffs of dust fly around the bottom of the picture, nicely emphasising the frenetic action that is taking place.

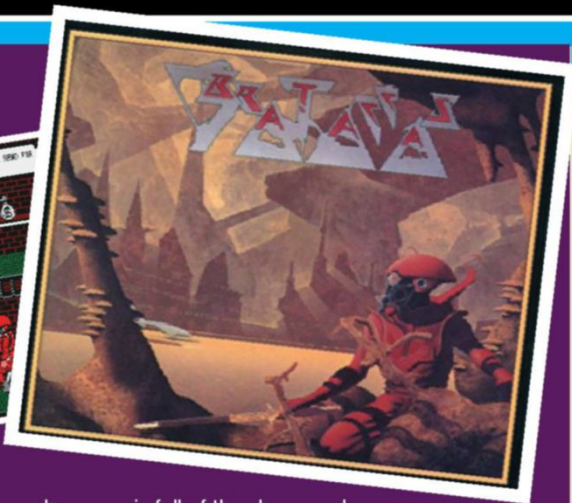




## Brataccas, Roger Dean, Psynosis

This early game from Liverpool's Psynosis is also one of its first to feature the incredible talents of the legendary Roger Dean. It's not the most feature-packed of images and gives little away as to the contents of the game, which was derived from the remnants of Imagine's

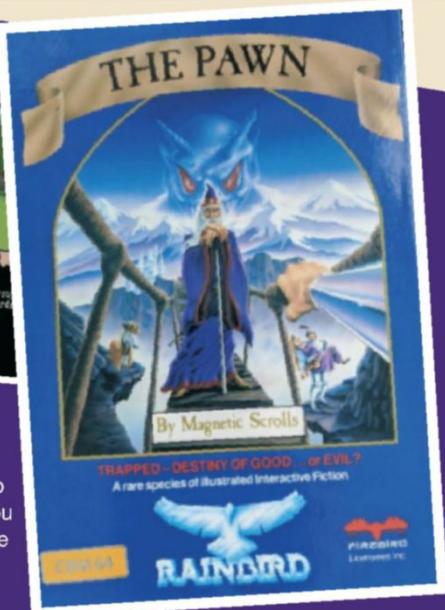
failed megagame, *Bandersnatch*. What there is to see, however, is full of the sharp angles and futuristic themes that would drive Dean's work throughout his career. The background is a mass of ornate lifeless trees and a grim cityscape, with the game's odd and hard-to-read title reflecting the triangular nature of its lettering. To the right, in the foreground, sits a lone figure representing the player character, clad in striking red armour and topped with a helmet that betrays an almost robotic origin. While lacking in actual informative design to help potential buyers get an idea of what to expect in-game, this, like many of Dean's images, is diverse and stylish enough to ensure gamers always knew they were purchasing a Psynosis title.



## The Pawn, Unknown, Rainbird

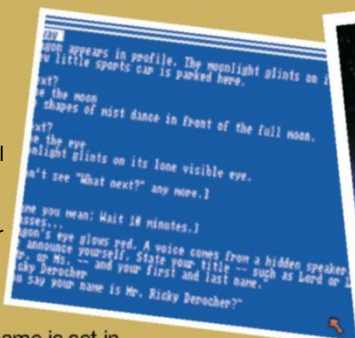
As a fan of adventure games and the fantasy genre in general, the box art to games such as Rainbird's *The Pawn* always give me a particular thrill. Viewed through a church-style window pane, this is a great first person image with several interesting elements to it.

In front of (presumably) the player stands an almost kindly-looking wizard, blocking the path across a rickety wooden bridge. A curiously body-less horse 'stands' on the left precipice while a handsome knight appears to be straining while rescuing a damsel in distress to the right. It's an odd collection of characters that compels you to want to discover more about them in the game. And above it all, the chilly mountains enshroud the scene as the game's antagonist, replete with a demonic red-eyed stare, harshly observes the progress that its opponent is making. Finally, the shining armoured right arm, gripping the rope bridge firmly, grounds the viewer into the picture as a pointy ice castle awaits behind the grimacing wizard.



## Moonmist, Infocom

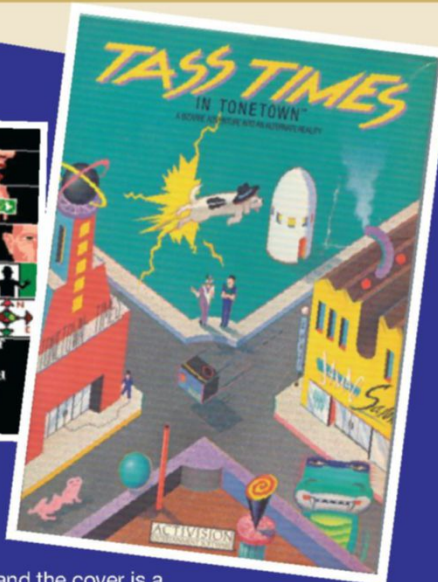
This Infocom adventure is notable for several reasons. Co-written by Jim Lawrence, a writer of some pedigree with the Nancy Drew and Hardy Boys books, the game is set in the unusual location of Cornwall and also features one of the earliest examples of an openly gay character in a videogame. The cover is also wonderfully evocative. Up on the hill stands the main location of the game, Tresyllian Castle, and it's an intriguing mix of and castle keep. A partially-destroyed craggy wall to the right betrays an eventful past for this spooky building while above it floats a superbly-realised moon, spotted with plentiful craters and embraced by layers of wavy clouds. In the foreground, the titular fog gathers forebodingly, while three lights shine brightly from the castle. One thing is for sure: someone is in, and waiting, no doubt, for you!



conventional home

## Tass Times In Tonetown Activision

Finally, an acute turn away from the doom, gloom and wizards with the cover to *Tass Times In Tonetown*, the bizarre mish-mash of alternate universe Eighties pop culture that is something of a cult classic today. Starring a fluffy white dog as a newspaper reporter together with a host of other peculiar characters, the player's mission is simply to locate their missing grandfather. Throughout the eccentric world of Tonetown there are some obscure puzzles to solve as the game bridges the text and graphical adventure genres, and the cover is a real visual treat. The flying reporter dog is centre stage, leaping across the picture on another story hunt and there's lots of extra detail upon further viewing. Who is that small figure that is wandering out from the Tonetown Times? Why is that man dancing while his non-plussed friend looks on? And just what are those two creatures in the bottom left and right of this fantastically angular picture?





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# TERRAHAWKS

Gary James, 2017

Runs on any 1MB OCS Amiga and above.  
1MB ChipRAM or above for all sampled speech  
(limited on 512KB ChipRAM machines).



**R**eleased in 2017, *Terrahawks* is an 'interesting' conversion of the Phillips Videopac / Odyssey 2 title (Also known as *Attack of the Timelord* in some countries), which in turn I dare say was

a homage to *Galaxian* before it. I say interesting because I came to this freeware game with the initial thoughts that I'd be experiencing something that would pay respects to the Gerry Anderson and

Christopher Burr TV series, which the games start menu suggests.

So flooded with nostalgia for my beloved 80s, imagining a great adventure playing a Dr 'Tiger' Ninestein kicking *Zelda*, *SisStar*, *YoungStar*, and the other one back into the cosmos I pressed fire only to see my interest waned to 'oh no, it's space invaders!'.  
At this point, most

freeware



*I would've liked to have seen some inclusion of the enhanced backgrounds from the Ed Averett original, and perhaps a few closer nods to the original TV show, be it just a simple graphical image and plot text between set rounds, just to break up the challenge and give a goal to see through to the end.*

*As a conversion of Videopac original and ignoring the IP that was added for its UK release, it does a fine job of showcasing the source.*

*Especially given the quality of the conversion I would seriously recommend Gary takes a look at the prospect of producing a Videopac emulator for the Amiga to bring over other curiosities to an interested audience.*



*I never saw an Odyssey console back then, but recent conversions*

*of its games to other machines have intrigued me. And while the Terrahawks link is minimal, it is worth a quick blast. The graphics have that chunky pixel feel, and the rough & ready speech harks back to games such as Gorf. The way new types of enemy weapon are introduced forces the player to adapt their tactics and "git good" quickly. Only having a single life is a little mean, but I can see myself occasionally going back to play again for a higher score.*

You can get the game here: <https://bit.ly/3a4Ff0t>



titles of this ilk would usually get the boot from my trusty Amiga. But with curiosity on my side as well as respect for the Amiga community and the efforts they put in to keep software coming, I wanted to see just how close this title matched the original game.

Gary James succeeds in capturing the true essence of the original here using Blitz Basic as well as avoiding the easy trap of adding unnecessary extras to gameplay where they are just not needed. Subtle touches appear instead, such as Zelda's red taunting face before the vortex opens, the computerised voice declaring "Your planet is doomed!" or changes on how each enemy wave attacks have been tweaked to give something

to older players returning for a nostalgic hit, while still maintaining the level of difficulty to guide new pilots into action through its five waves of sheer arcade-style action challenges.

#### **PRESENTATION 72%**

Simple title screen and clear no frills presentation.

#### **GRAPHICS 55%**

Colourful, but lacking polish and enhancements from the original.

#### **SOUND 69%**

Accurate FX and voice sampling add to the gameplay.

#### **HOOKABILITY 70%**

Arcade action, with a challenging learning curve to enemy patterns.

#### **LASTABILITY 44%**

Limited re-playability once you've seen all the enemy types.

### **OVERALL 65%**

Accomplishes what it sets out to do, but could've been more.

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# FUSIONRETROBOOKS



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Glenn Corpes was employee #2 at Bullfrog — #1 was Peter Molyneux. In a series of articles, Glenn will talk about how Bullfrog produced some of the most loved Amiga games. For this issue, he explores a time before Bullfrog.

## BULLFROG PRODUCTIONS LTD

**T**he first computer I ever touched was as I started the sixth form in 1980. There were two Commodore Pets in the little room behind the physics lab. Interested sixth formers were allowed to play with them even though the school had no computer teaching staff. Only a few of us took the school on their offer but we quickly knew more than any of the teachers, simply from reading computer magazines.

I had a lot of fun making things out of the character mode graphics and it wasn't long before I made my first attempt at writing *Space Invaders*. I had a 'laser cannon' that moved across the bottom of the screen and fired a missile upwards. There was nothing to shoot at and the 'laser cannon' stopped moving while the missile moved but it was a

start. Solving that problem of making multiple things move at once might just be the essence of game coding.

By the end of 1980 the first ZX81 ads appeared and I ordered one. 28 days or so later it arrived and by now I knew what I was doing. Within hours of plugging it in I had the (slightly chunkier) laser cannon moving across the bottom of the screen, I hit fire and the missile (now just an exclamation mark) started moving up. Error 4: Out of memory. I'd already exhausted the machine's 1K of RAM. It turns out that if you have more than about three lines of basic, you can't use the whole screen. The short term fix was to not move the laser cannon quite so far to the right before hitting fire. The long term fix was to scrounge the £49.95 for a 16k RAM pack off

my parents and wait another 28 days. It's worth pointing out that the ZX81 RAM pack was an absolute bargain at the time but at those prices, the 32GB in my current Laptop would cost £104,752,742.40p.

Shortly after this I started learning machine code from type-ins in magazines, initially in the form of meaningless data statements but it wasn't long before I learned what the opcodes actually did from a fantastic book called *Understanding Your ZX81 ROM*. At this point many old school developers will go on to explain how they became so hardcore that they could type machine code in pure hex. That's nothing, I could





**It all started with this book — without it there may never have been *Populous*!**

program the ZX81 just by making weird screeching noises into a microphone plugged into the mic socket. Just kidding, I went the opposite route in that I actually used an assembler on the ZX81. I bought it for £5 from a Microfair in Hammersmith. I also had £5 in my pocket from the head of Geography. I used this to buy the *Monitor* software from the same company. We may possibly have swapped copies of these bits of software, I really don't remember...

The Microfairs became a bit of a habit, I went on to buy add on graphics and sound cards along with a keyboard that came as a plastic bag with 40 switches, a PCB and a bit of card with the key

graphics on that had to be chopped up and stuck under the clear plastic cap on each switch. By now my ZX81 lived out of it's case with all these add-ons stuck to a tray with blu-tac. I never achieved much with it but I did learn assembler on the thing.

The most complete game I wrote was something inspired by Atari's *Dominos* arcade game (basically primitive Tron lightcycles) that wasn't a million miles from the Nokia *Snake* game. I also played with maze generators a bit. With hindsight I probably could and should have released something but I didn't think I knew enough at the time.

I left school with bad A level grades, largely because I'd spent every free period and most of the time I should have been doing homework playing with computers. No problem I thought, a genius like me should be able to stroll straight into a programming job in 1982. This turned out not to be true so I ended up working shifts as a computer operator for a company which processed seismic data for oil companies. It was an interesting diversion because I got to see what working with real (as opposed to micro)

computers was like. We even had a Cray 1, 'the most powerful computer in the world'. It meant that I did get to play the original Crowther and Woods *Colossal Cave Adventure* on a mini computer that actually booted from a stack of cards rather than having to wait a year until Level 9 squeezed it onto the Spectrum. In 1983 I also got to play *Moria* (an early Roguelike) as it was released on the same SEL mini computer.

During this time I switched my ZX81 for a Computers Lynx, a computer I was sure I needed because I thought Spectrum colour clash was stupid — but it turned out to be a completely irrelevant diversion. It was replaced, only a few months later, by an Amstrad CPC. By now I had a little disposable





**The advertisement for Atari's *Dominoes***

income so I bought a disk drive as soon as they were available, which let me run the CP/M versions of old Infocom adventures. It also had a very nice *Firmware Manual*, released as a ring binder and available from Argos. I bought a copy of this one evening and then spent most of a nightshift copying it, page by page, before returning it to Argos the next morning. What did I do with this hard earned knowledge? Nothing much, just wrote a few sprite routines and bits of game. I also played around with 3D graphics for the first time though I have no recollection of how I did the maths. I even experimented with stereo 3D with red/blue glasses but this was all basic plot commands. I still have a single 3" disk of my CPC coding experiments in a box in the

garage and wonder if there is any point in trying to load it.

Meanwhile my career was progressing, I was deputy shift supervisor on a shift of eight people and found myself on a management training course which convinced me that I had to get out of computer operating and into programming. By late 1986 I'd found a job at a company making Telex machines, which were ancient technology even then. These were



***Colossal Cave Adventure* on the Cray 1.**

state of the art telex machines though, based on CP/M computers. My work computer even had a hard disk with a startling 2MB capacity. This was partitioned as four drives because CP/M didn't support subdirectories. The first thing I did in that job was write the longest program I'd ever written, in C, a language

I had barely used. It's easy if you just write C like it's BASIC. During that year I also bought my Atari ST and spent most of my lunch breaks hanging out in a computer game shop called Ultima in the centre of Guildford. This is where I met a bloke with an Amiga jacket called Kevin who worked for a company called Taurus who made *Acquisition* (a relational database) and also sold XCAD (a 2D CAD package) for the Amiga.

Then I was made redundant (maybe Telex machines weren't the future) and rather than look for a job I bugged Kevin for an interview.

Eventually he gave in. A few evenings later I climbed the three flights of stairs above PJ HiFi (still there to this day opposite Guildford Weatherspoons) to Taurus's office and met Kevin's boss, Peter Molyneux. We talked for at least an hour about programming. During this time I also learned that

**The LYNX — something and nothing!**







Telex machines were the future — weren't they?

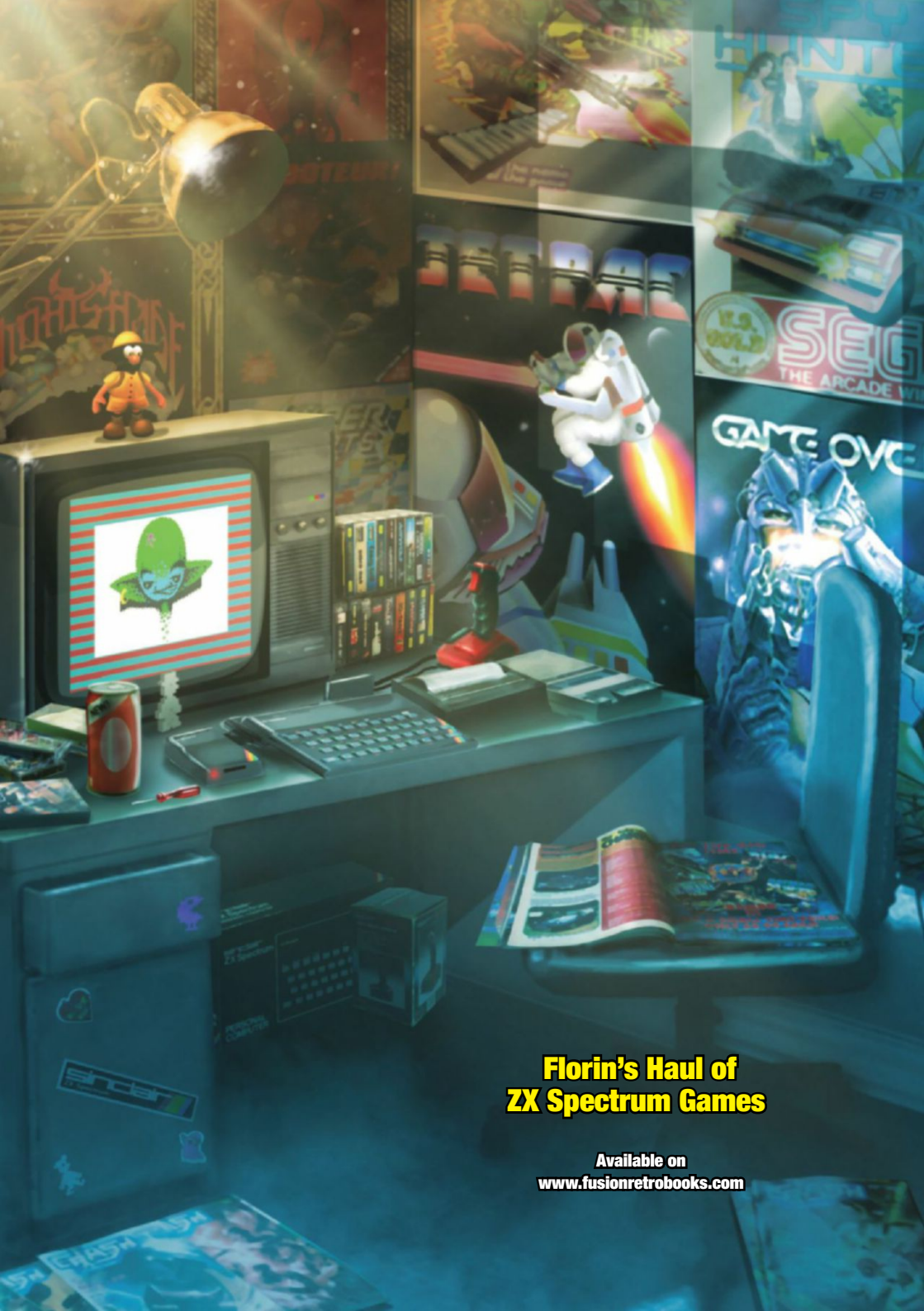
Taurus was about to start developing a game. Cool! In what later became something of a tradition I was under the impression that I was going to get my dream job but Peter announced that they were fully staffed with programmers. They already had two, him and Kevin. Then he asked "I don't suppose you can draw? I said "sort of" so he sat me down in front of an Amiga with *Deluxe Paint* and asked me to draw a "bit of wood" before leaving the room. I spent an hour playing, during which time I set up a palette of light browns, scribbled a bit and started playing with the blend tools, eventually creating something that looked a bit like a grainy wooden plank. Amazingly, this got me a job as an artist!

I started only a few days later. Exactly when is something I find a little confusing. In my mind it was the day after the great storm of October '87 but when I checked a few years ago, this was a Friday. Did I really start a new job on a Friday? I remember Peter and Kevin using the storm as an excuse for showing up at midday. Maybe they were just using the excuse four days later. Either way, I turned up in an office where nobody knew I'd even been hired. Luckily Peter's business partner Les Edgar took my word for it and asked me to draw a loading screen for *Adrum*, a sort of early Amiga music tracker. This also ended up as the box art and is, I guess, the first artwork I was ever paid to create. It shows me learning how to use the smear tool, the perspective-brush-warp and the first

video digitiser I'd ever seen. This consisted of a black and white security camera and an add on card for the Amiga. I took a monochrome scan of a photo in a drumming magazine and used that for part of the composition. It could take colour photos but to do so you had to stick red, green and blue filters over the lens, take three pictures and then combine them on the Amiga. I also worked out that you could take two mono pictures, combine them while telling the Amiga they were the red and the green channels and end up with a stereo 3D photo!

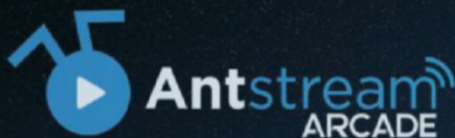
After about a week we went to the pub for an important meeting. Les and Peter had decided that they were going to form a new company for the game development and we were going to decide what it was called.

The current company was Taurus, named after the fact that Les and Peter shared a star sign. Les's first suggestion for the new company was Bullfrog, the "Bull" being a reference to Taurus the bull. Everyone else hated it but three hours later we hadn't come up with a better suggestion and were no longer in any condition to think so the name stuck.



## Florin's Haul of ZX Spectrum Games

Available on  
[www.fusionretrobooks.com](http://www.fusionretrobooks.com)



1000+ Iconic Retro Games all on one platform.



Since it went live in 2018, Antstream Arcade has hugely increased in popularity, and it is in no small part to its support of popular home computers such as the Amiga. Join us as we take a peek at the service and sift through the 177 Commodore Amiga games available to stream via Antstream to find out what's worth playing.

## Remember The Best — Classics

Due to its licensing of publishers Gremlin and Hewson in particular, there are plenty of solid Amiga classics available on Antstream

Arcade. But it is with Team 17 we begin and its marvellous *Alien Breed* games, of which the original, its *Special Edition*, *Alien Breed 2* and *Tower Assault* are all hosted. Staying with Team 17, there's also the annelid warfare of *Worms*, one of the finest strategy



games available for the Commodore computer. Meanwhile, Hewson is well-represented with a bunch of shooters such as *Cybernoid* and *Insects In Space* (the latter originally scoring 94% in ZZAP) along with run 'n' gun games *Exolon* and *Stormlord* and Andrew Braybrook's brilliant update of the Commodore 64 legend, *Paradroid 90*, a Sizzler from the September 1990 issue. Top of the pile for Sheffield-based Gremlin is the manic and sweet-tasting *Zool* together with its sequel, and the dark futuristic platformer *Switchblade II*, while several Bitmap Brothers' classics such as *Gods* and *Magic Pockets* are also waiting for you. Also available: *Sleepwalker* (Ocean), *The Chaos Engine* (Bitmap Brothers), *Wizball* (Ocean).



## Ready, Steady, GO! — Sports Games

Amiga lovers of the beautiful game are well-catered for on Antstream with the inclusion of all three original *Kick Off* games – of which the first two scored 96% and 94% respectively in ZZAP – and Gremlin's *Footballer Of The Year II*. Also available is Kick Off's great rival, the fast and flowing *Sensible Soccer* and its update, *Sensible World Of Soccer* from Sensible Software, an altogether different experience to the control and pass mechanics of Anco's game. Away from footie there's *Face-Off Ice Hockey* from Krisalis and the ultra-violent *Brutal Football*. Talking of ultra-violent, futuristic sports sim *Speedball* and its brilliant sequel, *Speedball 2: Brutal Deluxe* are both playable on Antstream and also great fun to play against another human player. These Bitmap Brothers games scored impressively upon release back in the day, the first game acquiring a sizzling 91% in issue 45 of January 1989 and its sequel going even better with 96% and a Gold Medal just over two years later. Show me the ice cream! Also available: *Winter Games* (US Gold/Epyx), *California Games* (Epyx), *Hole In One* (Gremlin).



## Fighting Fit — Beat-'em-ups

If beat-'em-ups are more your thing, there are a few Amiga games to dip into on Antstream. *Body Blows Galactic* is Team 17's answer to *Street Fighter* and *Mortal Kombat* and contains plenty of novel moves and high-kicking action. The same company's *Full Contact* is a less memorable one-on-one fighter, while the Amiga port of *Barbarian* is a decent upgrade of the fantastical head-chopping Commodore 64 game. While Gremlin's



*Shadow Fighter* is an excellent game, overall, it's not the best represented genre for the Amiga on Antstream, a mere handful of flying fists and feet. Also available: *Guardian Angel* (Codemasters).

## Chin-strokers — Puzzle Games

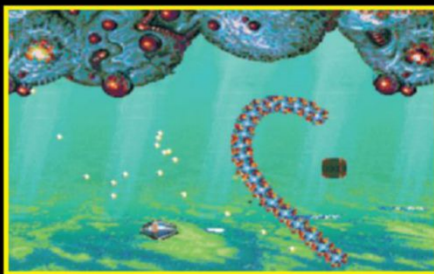
For gamers who like to explore or think their way through games, there are a few Amiga candidates on Antstream. *Cadaver* is a medieval-themed isometric action and puzzle game which is available along with its follow-up, *The Payoff*. Reviewed in issue 67 of ZZAP from November 1990, *Cadaver* scored a credible 86% with particular



praise for its long-term appeal. For even more puzzling action, there's Gremlin's neat mirror-arranging *Deflektor* and *Battle Chess*, the exciting interpretation of the famous board game that notched 85% in issue 45. Finally, there's Epyx's *Chip's Challenge*, the compulsive Atari Lynx game brought to the Amiga in fine style, earning 86% inside issue 69 of ZZAP. Also available: *Pub Trivia Simulator* (Codemasters), *Revelation* (Krisalis), *Zyconix* (Miracle Games).

## Shoot-'em-ups

This perennially popular genre is well-represented on Antstream, and the Amiga is no exception. Apart from the Hewson classics already mentioned, there's a brace of recent games to play that should excite fans of the genre. *Golden Wing* is a lovely take on the famous arcade game *Asteroids*, while *Reshoot R* will please fans of the horizontally-scrolling type of shooter. Meanwhile, the vertically-scrolling



*Xenon* and *Xenon 2: The Megablast*, are both highly-rated Bitmap Brothers games, especially the latter which notched an incredible 97% score in issue 54 of ZZAP. Of a lower quality, *Death Mask* is an ambitious first-person shooter that doesn't quite gel while Martech's *Hellfire Attack* failed to impress the ZZAP reviewers with a score of 38% in issue 46. Thalamus's *Venom Wing* (77%) and *Zynaps* (78%) are much worthier recipients of your time and itchy trigger finger.

Also available: *Project X* (Team 17), *MiG-29: Soviet Fighter* (Codemasters), *Killing Machine* (Atlantis).

## And Finally...

One of the good things about Antstream is its breadth of genres. From text adventures to pure shoot-'em ups, the platform has you covered, and this continues within the Amiga portion of its games library. Also included are platformers such as *Venus The Flytrap* (90%, issue 66), *Flimbo's Quest* (77% in the same issue) and Ocean's comic *Mr. Nutz*. Racing games are plentiful with Gremlin's *Super Cars* series leading the pack, closely followed by Ocean's *Burning Rubber* and *Miami Chase* from Codemasters. There's even pinball action in the form of *Pinball Dreams* and *Pinball Mania* together with some extra tables to ping that silver ball across. With plenty more, including strategy games such as *The Humans* and hack 'n' slash adventures like *Sword Of Sodan*, Antstream Arcade is a decent proposition for Amiga fans, especially with all the pesky emulation taken care of. With challenges available on many Amiga games, as well as the opportunity to test yourself on the high score tables, it may not be technically the best emulation – but is nonetheless well worth investigating for a casual blast or two.

Also available: *Myth History In The Making* (System 3), *Super Methane Bros* (Apache Software), *Weird Dreams* (Best Ever Games Company).







**H**ello chip dippers!  
Christian Simpson aka Perifractic here from ZZAP! 64, Perifractic's Retro Recipes (or Ladyfractic's Retro Recipes if she's reading this — sorry for the typo dear!), and now, ZZAP! AMIGA — woohoo!



It never ceases to amaze and delight me that so many people are creating products and magazines today, for computers from yesterday, not least ZZAP! AMIGA! It really feels like yesterday, doesn't it? Today I mean. For those of us nostalgic about those old machines,

there is a lot to be said about bringing the past into the now. And that's what I'm here to chat with you about; childhood nostalgia.

It's a concept I touch upon a lot on the YouTube channel, whether it's getting the Amiga 500 that I'm typing and submitting this on (yes really) to be the first ever A500 to access broadband email, via the parallel port and Wi-Fi no less, or tracking down the obscure Apple IIe monitor my Dad brought home when I was 8. But buying my Amiga 500 was one of the most special moments of my teens... of my life...? (Sorry again for the typo dear, the day I met you was of course the most special of all!!)

If you're familiar with shows like Red Dwarf, and the Season 6 episode featuring the time drive, they time travel by holding that time drive's remote control. And I view vintage

computers like the Amiga as a metaphor for that. When you no longer own the computer (like when the time drive remote gets smashed in that episode — the horror!), you are stuck in the future unable to travel back, much as we are now stuck as "adults". But if you can acquire a new device, be it the parts to build a new time drive remote, or an A500 or parts to repair one from fleaBay, once that device is back in your hands, it becomes a conduit to travel back to the magic of childhood and into the past once again. And I believe that's why our little community is booming. And the Amiga isn't just nostalgia any more, as its software and features are being seen more as art. Everything old is new again...

I'll be making a future video all about this called "What Is Nostalgia?" and I'd love to see your

comments on the channel when it airs, or letters about it to ZZAP! AMIGA.

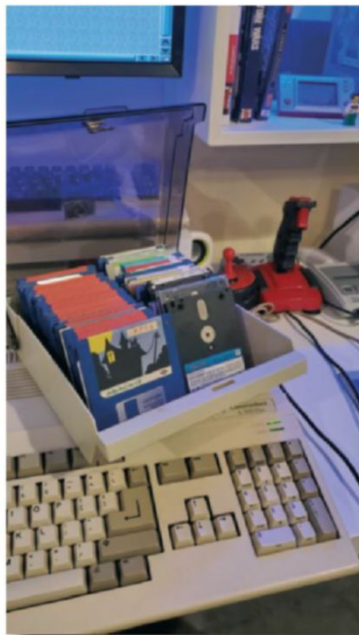
The Amiga itself is extremely special to me, and indeed I had an amazing experience recently, one I think you'll appreciate if you didn't catch my recent vid about it. You see, unfortunately I had let my original machine and most of my software go — a fact that still tortures me to this day. But in my parents' attic (an *Atic*

*Atac* of sorts) I found the 50-disk backup I had (according to the label on the first disk) made on a program called *ABackup*, 25 years ago.

I set about trying to restore them to my current A500 and onto the SD-card hard disk that it now runs, thanks to the Vampire 500+ v2. Unsurprisingly, none of the disks would

read. They just showed "???" in Workbench. I began by questioning whether they were in a proprietary backup program's format, but I was sure I used *ABackup*. It had this cool system where, if you changed a file on the HDD, and ran a backup, it would only ask you to insert the floppy that file was backed up onto, then it would just modify that one floppy. You didn't have to run a full backup each time, just an update. So clever. Only, it didn't bloody work now did it!

But then, I took more notice of the holes punched out of the corner

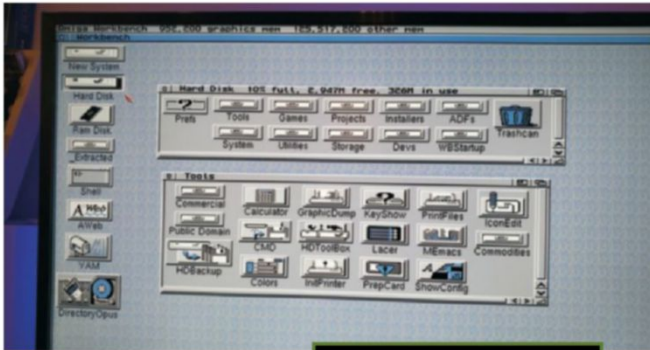


**What a disk-coveyry!**



**The 3 Amigas (disks).**

of each disk. With my mind in time drive mode, neural connections started to reform. Then it came to me; these were high density disks, and I was accessing them on the A500's standard, standard density drive (Say standard again I dare you -- Ed). I had converted the disks back in the day using the very high tech method of using a paper hole punch to give standard density disks the high density hole the Amiga would look for! I



guess I had low Standards back then. (Right that's it! — Ed).

Some fleaBay shopping and troubleshooting later, I had a working high density drive installed as DF0...

I inserted the first disk marked "ABackup", and... drum roll please... The disk icon "ABackup" appeared, and the disk worked! I began the restore process, certain it would fail on disk

### Worth the Work(bench)!

2, or maybe disk 3 or 4...

But somehow, after 25 years in a sweaty/freezing London attic, only a few disks out of the 50 "fake" high density disks had errors. I was gobsmacked. And, the more I ran those disks, they seemed to clean themselves or something, and started

working!

So I have a message for my teenage self. Here in the future, the A500 now runs the exact hard disk setup you had and loved back then. Same wallpaper, same fonts, same HAL 9000 startup sound, same apps and docs, same memories. You had

good taste back then young man.

And so the time travel was complete. But, nostalgia is never really complete is it. And that's why I love to travel back a bit each time I make a new video. I hope you'll join me and that I'll see you all down nostalgia lane...

Your friend in retro,  
Perifractic:  
([youtube.com/perifractic](https://youtube.com/perifractic))







## Time Gal

Pixelglass Games — 2017

I first played this back in the early 90s thanks to the wonderful release on the Sega Mega CD of the 1985 Taito Laserdisc Arcade classic, and although it's a straightforward FMV title using the same cues as *Dragons Lair*, it's a marvellous jaunt of an adventure racing through different eras trying to stop the devious Lucia from changing the mankind's history before everything we know is destroyed forever.

If you've played an FMV title before you'll know how limited the gameplay can be, but for those who may have never touched a title in this genre before, the general premise is that you gradually work your way through from scene to scene taking cues from the prompts of the screen as to which way to move the joystick/keys. React immediately and correctly and your gifted with the next part of the scene, push incorrectly or hesitate too long however and you'll find yourself on an

alternate cutscene, usually ending in death.

Here, Reimagine Games really took their time with this upgraded remake for the Amiga/CD32 and you can see the love pouring though into the presentation which is on par with the arcade original. The animation or rather FMV has been polished up to a level of quality that I have never seen on a previous Amiga title, clearly showcasing the FMV player they're utilising to be far more efficient than anything that has been produced

before. CD32 owners will also be happy to know that this title doesn't need the FMV expansion module either, although it doesn't run in full screen as a result. A rather nice trade-off given the costs of certain peripherals in recent time.





I love 1970's and 80's Japanese anime! I think its stems from being glued to shows like Battle of the Planets and Ulysees 31 as a kid. So naturally, the beautiful animation and sounds of this Laser Disc classic draw me in for a start. There's not a whole lot of difference between the OCS and AGA versions. The AGA version has naturally smoother colour transitions but the OCS holds up really well – much more refined than the Sega Mega CD version that came out in 1992.



To say the novelty factor of this genre wore thin rather quickly is an understatement, but that wasn't so much due to the few arcade releases, rather more down to the 90s attitude of charging each title at £40-£50 comparing them head on with so true classics at the time. Which is a shame as Reika here had the potential to be a Heroine on par with Dirk the Daring in the genre, capable of having her story expanded through sequels and comics. Hopefully with interest resurging in FMV titles, and the groundwork done here, we could see more like this take shape on the Amiga. I for one would be pleased to see them.



There are four versions of Time Gal:

- An AGA ISO which needs a 4X CD-ROM drive, and thus the CD32 drive is not fast enough.
- AGA HDD (will run on a HDD equipped CD32) – probably the best version for emulation – AF/RPI etc.
- OCS and CD32 ISO (can't see it working on a CDTV though)
- OCS HDD

#### **PRESENTATION 85%**

Excellent presentation throughout, with six difficulty levels and multiple death animations.

#### **GRAPHICS 88%**

Fluid FMV that's both vibrant and entertaining.

#### **SOUND 83%**

Stunning audio work that compliments the game.

#### **HOOKABILITY 87%**

Controls are simple to get to grips with but taxing to master.

#### **LASTABILITY 92%**

Mirrored levels and five different endings add to the longevity.

## **OVERALL 86%**

Effortlessly beautiful to watch, fun to play, a must-have in the Amiga CD collection.



# AMIGA

## Art

by Simon Butler

**H**ere we are in 2021 and there's a whole new wing on the pixel gallery. Welcome to the wonderful anti-aliased to hell and back world of the Amiga. While hunting through the dark undergrowth of the pixelated jungle for the elusive Amiga

classics, I did notice a theme. It's not exclusive to the 32-bit world, so perhaps it has something to do with that era; the music and film that the youth of that age was exposed to, but there does seem to be an abundance of fantasy based imagery.

### 1: Light: Offwhite 2014

The detail in this one piece is almost enough to make this old dinosaur hang up his mouse. The gentle curve in the hair, the swirls and the myriad ways it winds through and around the image is phenomenal.

Add to this the look of awe on the face of the young woman and an air of mystery appears. She is holding, yet not, a small candle. We're unsure if the candle is real or made of light itself, it appears to be floating behind her fingers, which are perfectly backlit by the single source of luminescence.

Finally, we have the strange circuit-like lines in her forehead and cheeks, which suggests she too may be somewhat unreal.

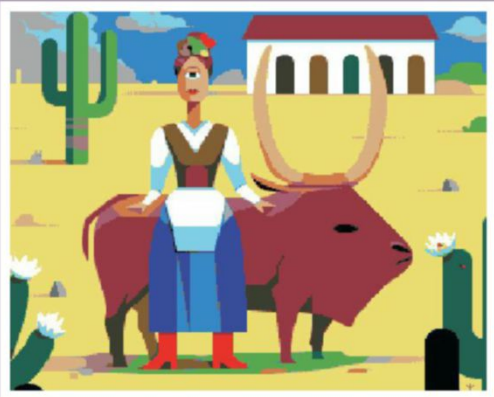
It's an amazing piece of work and one I am truly humbled to behold. A wonderful first step into the Amiga gallery.



### 2: Que pasa Seniorita, I am el Fugitivo: Animal Bro 2021

The most recent creation is also one of my favourites. I love the simple colours and the simple shapes used to concoct what is, for me a wonderfully surreal and visually exciting image.

The heat in the scene is evident from the brightness of the sky and the stark bare sand of the desert. The fact that the woman has no ears, nose and only one eye only adds to the appeal; the whole piece is a collection of strange shapes, evidenced in the head and horns of the large bull as well as the minimalist detail in the woman's hands. The building in the background has almost no features yet has



strength and weight that suggests the sun reflected from the white adobe walls. The cacti are almost cardboard cutouts with the exception of the one in the bottom left corner. The shadows are subtle pastel shades, adding even more for the appeal for the eye. Who exactly is the fugitivo, well that is yet another aspect that adds to this visual treat. Is it the bull? Is it the person viewing the odd couple alone in the heat of the sun?





### 3: Norman Rockwell: Rick Parks 1990

I had no choice but to include this particular image.

A fan of the genius that was Norman Rockwell for as long as I can remember; this homage is a work of love, respect and shows the great skill of Mr Parks in the way he has created something that fools not only the eye but the brain.

Is it a Rick Parks? Is it a

Norman Rockwell? It's both. I have included the original for comparison.

It's almost a suggestion of something Rockwell might have done if challenged to create something on the Amiga. It is clever, sympathetic to the source material but with the wry humour, the Master captured in his many superlative pieces.

The cluttered workplace is something that I know only too well regard my greatest efforts to avoid. The composition and colours are excellent.

The disks, sketches, and the mug almost certainly staining something that will be vital later on; it's a scene that strikes a chord with the lone artist that I am proud to be.

Knowing full well an image of this calibre is way out of my league, I tip my hat to Rick Parks. Another class act that passed me by back in the day, but I am more than happy my rummaging through the archives unearthed this true gem.



### 4: Flowers: Lars 'Mirage' Verhoeff 2014

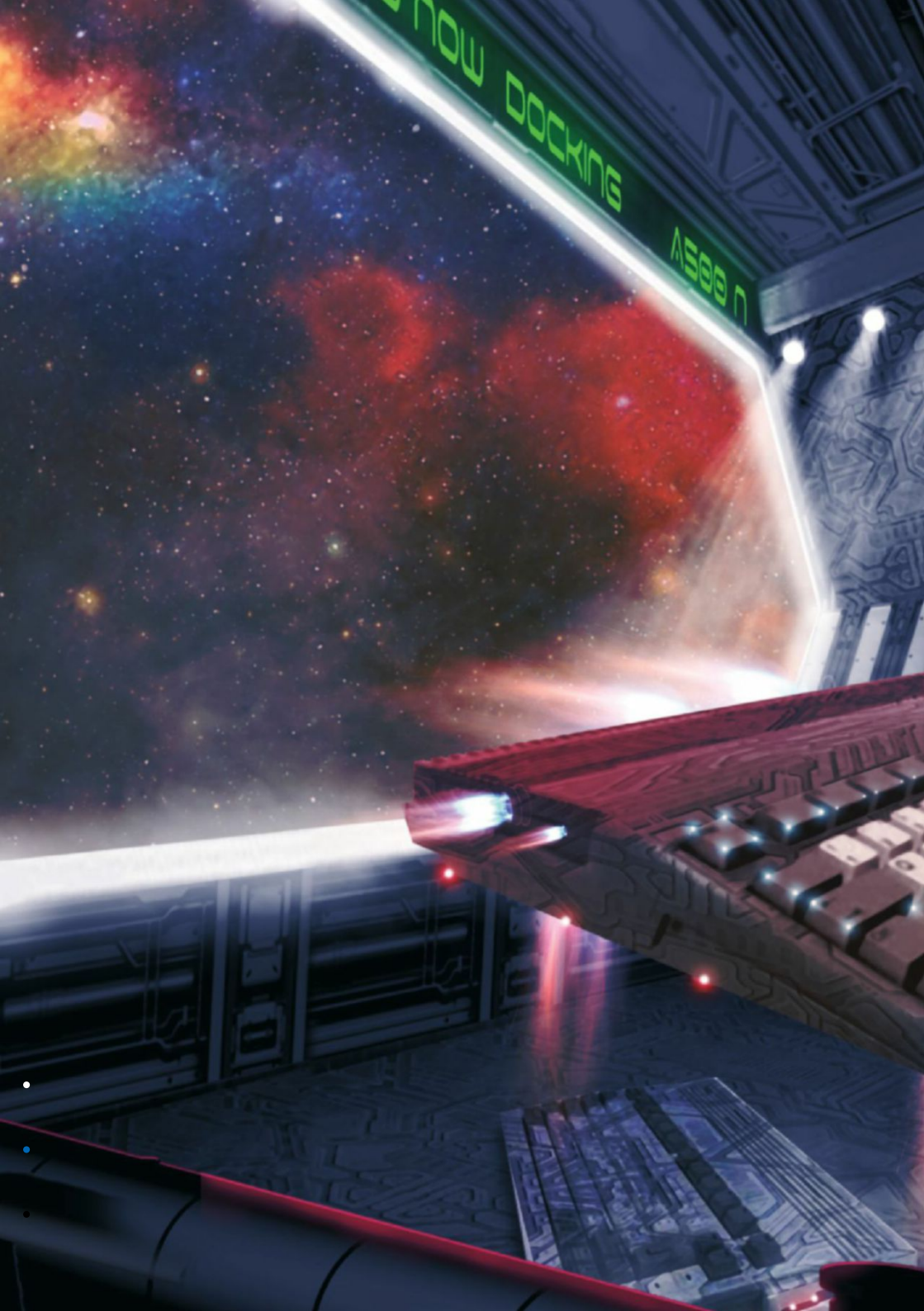
The double meaning of the title notwithstanding, there is an abundance of things to like in this bold, bright and brilliantly wrought image.

The interplay of shapes and colours leapt from the screen and capture not only the radiant beauty of Gal Gadot but the power and strength of the character she is portraying; Wonder Woman.

It is a brave piece; so many things could go wrong with using such hard strong lines to suggest gentle curves in the hair and the lines of her face. However, nothing does, it all works superbly and the result is something that contains elements that you never tire of seeking out.

The choice of shapes for each colour, the way they lay on top or behind each other and the intersecting changes of colour. It's fantastic; yet another piece I would willingly make wall space for in a heartbeat.













And here we are, now with an Amiga magazine, and the traditional letters page. My mail bag is a little empty right now, so please do send some E-mails

in for Issue #2.

You can send them to: [lm@ZZAPmagazine.co.uk](mailto:lm@ZZAPmagazine.co.uk)

## A RETRO FAN

Hi,

I am very happy that there is a return to the era of retro computers from the 80s and 90s. Probably, like most readers, it is the time of my childhood and youth. Of course, I didn't realise then how important it would be in my adult life. I grew up and lived in Poland, at a time when access to any goods outside the western border was legally impossible.

Owning any computer was a unique experience and the possibility of using such equipment with friends was remembered for a long time. Not everyone could afford it. My first computer was the Atari 65XE (I still have it today), bought in 1989 by my parents in a special store called PEWEX, where you could purchase Western products for dollars. Interestingly, having dollars was not an easy task in Poland then. Probably in 1993, I got an Amiga 600HD. Nobody in the store could even explain what a hard disk is. When I saw and heard how Amiga games work, I was speechless. Titles like *Lotus*, *Turrican*, *Prince of Persia*, *Another World*, *Flashback*, *Shadow of the Beast*, *Dune* etc. just knocked me into the chair. I remember recording game soundtracks on cassette tapes in order to listen to them later. I also recorded game reviews on VHS, intertwining the image from the camera and the Amiga. I don't know why I was doing it, but I felt the need to do so. I was the only recipient of these reviews, there was no Youtube then :) My interest in games turned into a fascination with programs such as *Deluxe Paint* and scanners and video digitizers. I was fascinated to be able to transfer single frames from a VHS cassette to the Amiga via an appropriate image grabber and then process them graphically. And of course, the music on Protracker! It was just amazing.

Now, years later, I contact the authors of games and music and thank them for such a beautiful childhood. Thanks to the Internet, I found out that many people have similar memories. Fortunately, we have a strong demoscene community in Poland. I visit them, and it is the most wonderful time of the year. To sum up — Amiga made me interested in computers to such an extent that I finished my IT studies with a specialization in multimedia and became a lecturer. I work with computer scientists and artists daily. I try to convey my fascinations to them and adapt my past experiences to modern times. And in my apartment, there is still room for both the latest multimedia technology and old Amiga games in big boxes. Such a magazine as ZZAP! AMIGA is another joy in my life. Thanks and good luck! Z pozdrowieniami, Kind regards, Marcin Wichrowski

*So pleased we can add an extra something special to the Amiga world Marcin!*

LM

## AN OS CALLED AmigaOS!

Hi Lloyd,  
I just want to say a big thank you for starting an Amiga version of ZZAP! magazine, which I hope to be one of the best (if not the best) Amiga magazines.

A few words about me: I am an AmigaOS4 user & developer (AmigaOS4 is PowerPC based OS for modern Amigaone motherboards), and I hope ZZAP! AMIGA will cover Amiga classics and all modern variants of it, such as AmigaOS4, Morphos and Aros. It also can be interesting for ZZAP! AMIGA subscribers to uncover my Youtube channel where I cover games, apps, books, ezines & demos for AmigaOS4x:

<https://bit.ly/3l88t5c>

Maybe in the future it can be possible to create a dedicated column or a page for AmigaOS4 in which I can contribute content? I hope my letter fits in, and I very much hope for an Amiga annual as well, as those CRASH Annuals rock solid, and an Amiga one of the same quality will be a bomb.

Thanks one more time!  
kas1e

*Who knows what the next few issues will bring in ZZAP! AMIGA (well, I hope the Ed does!)?*



## ST OR NOT ST!

Dear Lloyd,  
I have an Atari ST and wonder if the Amiga is a better computer. Your advice is needed!  
Yours, 'A little confused'

*Well, at least you are now writing into the magazine for the best 16-bit computer there ever was! Of course, the Amiga is better than the competition — better graphics, better sound and better everything else. Get yourself an Amiga today (advertisement over!).*

LM

## CD32..PAD KNIGHTARE

Hi Lloyd,  
When I was younger, I loved getting new tech as soon as it appeared in the shops. I remember getting the Amiga CD32 from the Comet store in Newport Road in Cardiff and getting home to play it. My first impression was, what on earth was going on with the gamepad? It put me off the system really, as I found it impossible to use. What do you



recommend to use instead?  
Regards,  
Boyo from Wales

*Yes, I totally agree Boyo, the pad was a bit of a letdown, but strangely fetches good money these days on the auction sites! The pad I use is that of the Sega Megadrive. I always amaze myself on how much aftertouch I can put on the ball using one of these. Unbeaten in Rhyl! I am in Sensi Soccer!*

LM



## The time I visited the CD32 Launch...



What happened when Commodore challenged SEGA and Nintendo head-on and launched a games console? Ian Osborne remembers it well.

**W**hat a surprise. As the Amiga Force team picked through the latest issue of one of our rivals, Amiga Power, we came across news items that Commodore was developing a CD-based games console based on the Amiga 1200. What was this? We'd heard nothing about it, and as

Commodore wasn't in the best financial health at the time, it seemed surprising they'd invest in a new launch. I spent the rest of the day phoning around asking various contacts at software publishers and developers what, if anything, they knew about this new device. None of them would talk. 'We've signed a non-disclosure agreement' was the closest I could get to an on-the-record comment. Full marks to Amiga Power for somehow getting an inside story without going through official channels, but at Amiga Force, we had to wait.

Not for long, though. A short while later, Commodore summoned the games press (including us) to a meeting at their

Slough office (I think), where – under a strict non-disclosure agreement – we were to be told about a great new Commodore product. By now, of course, we knew what it would be, but we certainly looked forward to finding all about it and more importantly, seeing it. Stories printed by our rivals were all illustrated by 'artist's impressions' of the console, so we still had no idea what it looked like.

Myself and our editor, Phil King, drove down to Slough with our notebooks at the ready. It's surprising what you can learn about someone during a car journey. I never had Phil down as a Nine Inch Nails fan, but he had it on loop throughout the trip. I wasn't very familiar with the band, but I do remember the refrain 'the devil wants to fuck me in the back of his car'. Good times indeed.

In a smallish meeting room, Commodore's General Manager (Sales and Marketing) David Pleasance told us all about the new machine, and why it would beat



In Amiga Force Issue 11, November 1993, we offered a CD32 as a competition prize.



its rivals, most notably SEGA's Mega-CD which had been released in Japan at the end of 1991 and then trickled out in other territories. He also told us how Commodore's fortunes would be revived. The company was in trouble at the time, and the industry was skeptical about whether it would be able to support such a big launch. But whatever state Commodore was in, Mr Pleasance was a great guy and his enthusiasm was infectious. We went home happy, replete with notebooks packed with facts and some decent artwork to illustrate our impending write-up.

Our deadlines and on-sale dates for the next issue fell just right for the Amiga CD32 article. The next issue was due to go on sale a day or two before the non-disclosure agreement expired, but we were able to delay its release so we'd be the first to officially announce the new console to the world. And we made sure the world knew it.

"Forget the rumours, forget the mocked-up 'artist's impression' photos", our intro began. "AMIGA FORCE is the first magazine in the entire world to

**The Amiga Force 1994 calendar, free with the Christmas 1993 issue, was a balls-up. Take a good, hard look at the month of May. What day does the 25th fall on? Exactly. That's not the only error either.**

## Sega Ages

David Pleasance was known for his aggressive marketing tactics, and never more so than when he bought up the billboard outside SEGA's UK offices for the Amiga CD32 launch. Lampooning the Japanese company's motto, 'To be this good takes ages, to be this good takes SEGA', Commodore put up a poster saying 'To be this good will take SEGA ages', showing a CD32 unit. SEGA was furious.



bring you the facts about Commodore's new Amiga CD32 console..."This was a little self-congratulatory considering it was only pure luck our on-sale date coincided with the NDA expiring, but you have to big yourself up, right?

When Amiga Force Issue 8 (August 1993) came back from the printers,

all copies were immediately taken to Roger Kean's office, where they were to



Commodore hired broadcaster  
Chris Evans to compere the  
Amiga CD32's launch.



remain until our on-sale date. Whenever Roger wasn't in, he locked the door. Taking the magazine out of the building would break the NDA, and this could not be allowed to happen. Even when a software company came to visit, we weren't allowed to show them a piece in that issue about one of their earlier games; we had to tear their coverage out of the magazine and give them the individual pages. But it worked. We kept to the terms of the NDA, hitting the shelves on the day it expired, being beaten only by a handful of copies of CU Amiga which were accidentally put out on a London railway station a day or two early.

So what's the story about the CD32? Why did Commodore – or at least

David Pleasance – think it would be the saviour of the Amiga and the company that manufactured it? It wasn't the first CD-based console on the market, but by then, its only serious rival was the aforementioned SEGA Mega-CD (let's forget about 1990's Philips CD-I; gamers certainly had). And on paper, the CD32 destroyed it.

Based on a Motorola 68020 processor (beating the Mega-CD's 68000), the CD32 was the world's first 32-bit console (Mega-CD was 16-bit). It had a colour palette of 16.8 million (against the Mega-CD's 512), and could get 256,000 colours on the screen at once (Mega-

CD could only manage 64). Commodore's console also offered full-motion video, which SEGA's lacked. And as it was based on the Amiga 1200 computer, it would be easy to port games across to the CD format. It was to go on sale for £299 with two bundled games, not much more than the Mega-CD's £269, and games would cost £20-30. We were promised there would be 16-18 titles available at launch, only two of which would be enhanced versions of previous Amiga releases.

It looked good too. Learning from the mistakes of its earlier CD machine, 1991's overpriced Commodore CDTV, the company made sure the CD32 looked like a traditional games console instead of a confusing set-top box that said nothing about its functionality. One glance at the Amiga CD32 told you exactly what it was all about – this is a gamer's machine, folks, and it made no apology for it.

David Pleasance was bullish. "The



It had four face buttons, two shoulder buttons and a D-pad, but the Amiga CD32 controller felt flimsy and insubstantial.

Amiga CD32 simply wipes out the opposition”, he argued. “It’s considerably more powerful, has better software support and, best of all, costs less. With this machine Commodore has once again proved itself to be the true pioneer of the games business.”

But how much of a money-spinner would the new CD32 be for its ailing manufacturer? Pleasance thought they’d found a trick. Instead of closely guarding who produced games for their machine, Commodore would allow anyone to make CD32 games, but they’d have to pay to licence a small piece of code to allow their discs

to work on the console. “The reasons for this are twofold”, he explained. “By providing a platform for the publishing houses, we overcome on this format all but commercial piracy. The other reason is that we need the money.” He refused to say how much it would cost to licence this code, but he said it was the same flat price for all publishers.

Things were looking good. A decent console at a fair price, and it didn’t throw away the Amiga’s major trump card which was the ability for software developers to produce whatever they liked for the machine, away from the

restrictive licensing deals and endless rules favoured by SEGA and Nintendo.

Fast forward a short while to September 1993, when the Amiga CD32 was launched. Once again it was time for a trip out of the office, but this time it was alone, on the train. It’s a pity Phil wasn’t there, but at least the devil didn’t get to fuck me in the back of his car. Down to the capital I went, to see a presentation on the new console and its games at the London Science Museum.

Not for the first time, Commodore roped in a celebrity to play Master of Ceremonies, introducing



There were some great games on the CD32, but almost all of them were lazy Amiga 1200 ports.





The August 1993 issue of Amiga Force led with the Amiga CD32.

each speaker and telling us about what they were going to show us. For the Amiga CD32 launch, that celebrity was the star of Virgin Radio and The Big Breakfast television show, Chris Evans. He bounced about the stage in his

usual happy, effervescent self, chuckling and joking his way through each introduction and for some reason, squirting a water pistol at the crowd. He was doing great until he fell asleep and missed one of his cues. Apparently he was on another job the previous day and had hardly any sleep, which makes his chipper performance pretty impressive. Also impressive was the price drop; the Commodore Amiga CD32 actually launched at £250, down from the originally planned £299.

After the introductions, speeches and photo opportunities with the ginger firework, it was time to see what the games developers had been doing

with the Amiga CD32 over the last year or so. We were led into another room, where various software titles were on display. At last, we could get our hands on the games and try them out for ourselves.

Aside from the flimsy controller, the games looked good, but way too familiar. The original titles had not materialised, so all we got was 'shovelware' (don't you love the Nineties habit of coming up with more and more terms for software that ended with 'ware'?) These games were not developed to take advantage of the new console and its capabilities, but titles ported from Commodore's 32-bit computer the Amiga 1200 with FMV intros and a CD soundtrack added.

Worse was to follow. The Managing Director of a games company that was one of the CD32's biggest supporters let me in on a secret. The majority of CD32 games on display weren't even running on CD32 consoles; Amiga computers were concealed underneath the tables. This person also explained



Amiga Force were the first on the shelves with official news about the CD32, though this was more by luck than judgement.

that he didn't think Commodore would last long enough to benefit from a CD32-inspired revival.

And so it proved.

The story of the Amiga CD32 was one of squandered potential and disappointment. Some of the best Amiga games were there, but very few took advantage of the CD format, instead being little more than Amiga 1200 ports, games which Amiga owners are likely to have already played. Where was the killer app? Where was the outstanding game that squeezed every last ounce of power out of the CD32, and showed the world just what the console was capable of?

Not for the last time, software developers had adopted a 'wait and see' approach, taking an interest in the Amiga CD32 but not investing heavily in development, instead waiting to see how well it sold and what the market did. It got plenty of ports because they were cheap, but no one was getting the most from the machine. To make things worse, initial high sales were throttled by supply problems, with Commodore unable to meet demands due to a shortage of components. On 29th April 1994, the inevitable happened and Commodore went bust,

## Microcosm

One of the very few games that tried to make use of the CD32's potential was Microcosm from Psygnosis. Unfortunately, it was overpriced and terrible.

As you'd expect from a mid-Nineties Psygnosis game, the presentation was great, with cut scenes that really drew you in. A Rick Wakeman soundtrack took advantage of the CD format too. Yet the game itself sucked. It played like a PD version of Space Harrier, with the player firing into the screen at wave after wave of badly drawn enemies that flew into place in boring attack patterns. It took around five minutes to see everything Microcosm had to offer, and ten to get bored with it. And for that, they were charging £45. No thank you.



effectively finishing the Amiga CD32 as a viable console.

Of course, Commodore wasn't the only company in the mid-Nineties that was in trouble. A month earlier,

Impact Magazines had ceased trading, leading to the closure of Amiga Force. We were there at the birth of the Amiga CD32, but not at its death.



# AMIGA ADVENTURE



Good day to you traveller, I have been expecting you. Welcome to outpost A1200 the last great hub in the cosmos dedicated to bringing you all the best in the Amiga adventure. Colin Bell here, newly appointed custodian and guide to the world of Amiga adventure past and present at your service.

All docking bays have now been cleared and are ready for landing so please come one and all and make your way through the airlock and into our humble abode. 'Kick-start' our resident hospitality droid will be with you shortly to tend to your every need. I particularly

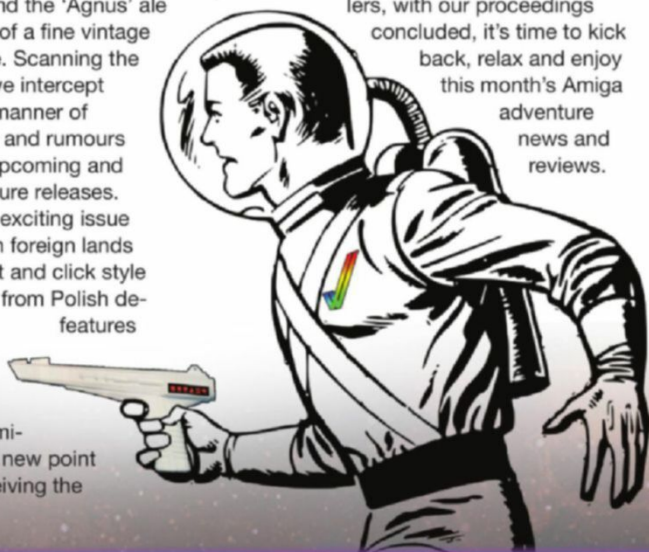
recommend the 'Agnus' ale which is of a fine vintage and taste. Scanning the cosmos, we intercept and receive all manner of communications and rumours relating to many upcoming and new Amiga adventure releases.

For this our first exciting issue I bring you news from foreign lands that tell of a new point and click style adventure, *Wilcza Buda* from Polish developer MC Studios which features some gorgeous digitised graphics and werewolves at its core.

We then learn of the imminent release of *Athamor 2*, a new point & click adventure that's receiving the

full physical boxed copy treatment and then finally we have the recent release of a brand-new text adventure, *Silk Dust*, by French author David Bucci, creator of *Two Days to The Race* and *The Queens Footsteps*. For our first review this issue we'll be taking a look at *Tristram Island* by French author Hugo Labrande, an epic text adventure that follows the style of the old infocom adventures and sees you having to find a way of a mysterious and seemingly deserted island. Secondly I'll be looking back at the 2019 release of *Black Dawn — Rebirth* an atmospheric dungeon crawler set in space.

And now my fellow travellers, with our proceedings concluded, it's time to kick back, relax and enjoy this month's Amiga adventure news and reviews.





# ADVENTURE NEWS

## *'Wilcza Buda – New Interactive Amiga Adventure in development'*



cross the channel and over to Poland now as we learn of a new and exciting Interactive

adventure from Polish developer MC Studio. Titled *Wilcza Buda* the game's plot appears to centre around a dark family secret dating all the way back to World War II and your grandparents, in particular your grandma who appears to have had a run in with a werewolf.

It's still early days but from what I've played of the demo the game plays very much like an old school point and click adventure and features digit-

ised photographic stills which make up the rooms and locations within the game. The developer goes on to promise that the finished article will be a journey full of adventure, unexplained situations and interaction with characters from this world and another.

So far it all looks and sounds rather intriguing and I for one simply can't wait to get my mitts on the full release. Sadly theres no further information at present as

to when this might actually be but I'll be sure to bring you more as I receive it.

A playable demo is available now from:

<https://bit.ly/3iu8Jtz>



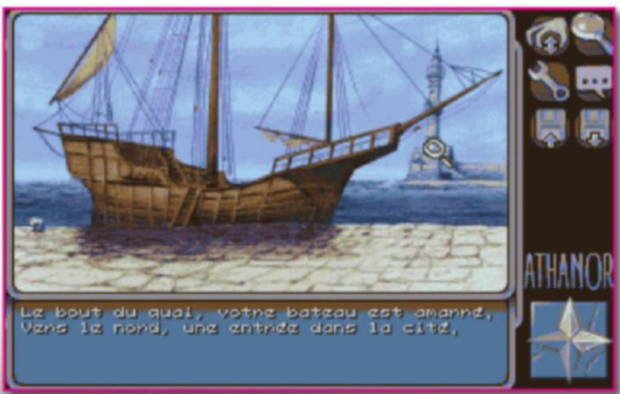
## *'Athanor 2 — New point & click adventure coming to the Amiga!'*



athanor 2 – *The Legend of the Birdmen* is the hotly anticipated 16-bit sequel to the 2015-2016 game *Athanor*

1 – *The Awakening* that was released for several 8-bit systems including the Amstrad CPC, ORIC 1 and Commodore 64.

As the back of the box says 'The adventure continues... You've uncovered the mysteries of the abbey in *Athanor 1 – The Awaken-*



Above: An example of the gorgeous Amiga version graphics.





ing – it's time to embark on a journey of discovery around the world, in search of your origins'

Unlike the first game *Atharion 2* is a point and click adventure with a classic command interface and is chock full of enriched dialogue, colourful characters, puzzles and four different worlds to explore. *Atharion 2* has been lovingly created by a dedicated team of developers and artists with author of the original game, Eric Safar



at the helm. The game also features some absolutely stunning hand drawn artwork which has been digitised, coloured, and then down-scaled to Amiga and Atari specs, the end result of which looks amazing.

An eventual release is due very soon, so make sure you check in at the developer's website, safargames.fr for regular updates. There will also be a physical boxed release that features not one but four! 'feelies' along with two disks, a manual and some other intriguing card pieces.

In the meantime, Amiga owners can check out the pre-release video for the game here:

<https://bit.ly/3B6TJsB>

### 'Exciting new Amiga Text Adventure by French author Davide Bucci'



Great news for fans of French author and interactive fiction writer Davide Bucci

who has recently released the third game in his text adventure series that follows the exploits of super sleuth Emilia Vittorini. Titled *Silk Dust* the game sees Emilia going back to her racing roots as she represents her father's steam powered car company 'ITA' who are in the process of delivering a new

race car to one of their most prestigious clients, Princess Briccorosso, who intends to race in the Silk Road Rally from Cairo & Peking. Your role is initially to ensure the smooth delivery of the car and make sure everything is working as it should.

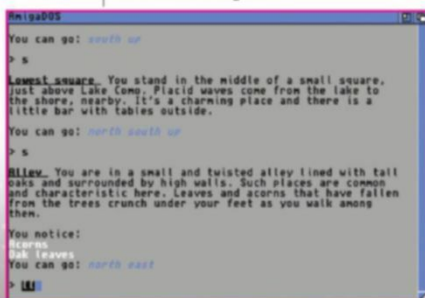
Sounds simple enough, but rest assured it's not long before Emilia finds herself caught up in yet another well written adventure with danger around every turn. I highly recommend that you also check out both of Davide's first two text adventures, *Two Days to the Race* & *The Queens Footsteps* which

is a fantastic adventure centred around the myths of Egyptology and cults. Both also feature Emilia but are not essential to have played if you just fancy jumping straight into *Silk Dust*.

Interested? You should be! you can download and play *Silk Dust* for free here:

<https://bit.ly/3zHrpfq>

*Below: The game runs exceptionally smooth via AmigaDOS*





# ADVENTURE REVIEWS

## TRISTAM ISLAND

Author: Hugo Labrande Released: 2020



ou can't deny that the command-based text adventure is back in fashion these days and

one in particular that stands out from the crowd is *Tristam Island* by French interactive fiction author Hugo Labrande.

The game begins with you having survived a plane crash and finding yourself standing on an immaculate beach completely alone and dwarfed by your ocean surroundings. Realising that rescue is highly unlikely you quickly decide that in order to survive here, you're going to have to explore your new surroundings and get the lay of the land.

Split into three chapters, the aim of the first is to recuperate. Exploring the rocky and sandy coastline you must find a way to obtain and cook a meal to replenish your strength and then find a way to rest. Also, be sure to look out for the opportunity to make a new 'winged' friend who may be able to provide some assistance in the second chapter of the game.

Rested and your hunger satisfied, it's now time to scale the cliffs that lead to the island's plateau where you'll

quickly discover an abandoned village, radio tower and an ominous looking white mansion house. Here the game involves a lot of exploring and problem solving as you attempt to restore power to the village and gain access to the mysterious white mansion. You also start to learn more about the island's previous inhabitants and begin to piece together the story of what may have happened here.

The final part to the game begins once inside the mansion where you'll discover a strange contraption that blocks the way ahead. Working out how to operate the contraption is the key to unlocking the mansion's true secret and of hopefully finding a way off the island once and for all.

*Tristam Island* has a staggering number of locations to explore with well written descriptions. It also has a rich parser and diverse puzzles which are logical and well thought out. Should you get stuck however you can refer to the 'invisicues' hint sheet that comes with the game for some help.

Objects found in the game can all be used, but you don't have to use everything in order to finish the game, unless you want that perfect score of

immaculate beach  
before washed up out of nowhere and battered your airplane. You were facing a choice as to rest, you had no choice but to take your chances and climb the island in the drive. You're extremely lucky to have spotted this small island, a tall chunk of rock in the middle of the ocean. It saved you from certain death, but you can't stay on this island forever. You'll have to explore and see what you're working with.

You look back down and sigh.

TRISTAM ISLAND  
By Hugo Labrande  
Release 2 / Serial number 201201 / Inform v6.04 PuffyInform v1.0  
Immaculate beach  
This is the north side of the island you are now stuck on. The proximity of the Atlantic Ocean makes you feel minuscule, a needle in a haystack, with no chance of being rescued. A steep hill covered by a dense forest stands to the north; climbing it would likely take hours, and you don't really know what you could find there, so you might as well explore your new home. The beach extends to the northeast, where you can see a large boulder, and to the west.

course. Speaking of which, the maximum you can achieve is 150 points.

Thankfully there are no situations where you'll find yourself at a dead end and Hugo has been very mindful of removing the harshness of the old 80s text adventures while at the same maintaining a decent enough challenge.

The game comes with digital feelies that include a blacked-out MI-5 document, Postcard and an 'Invisicues' sheet. A boxed collector's edition is set to follow and will include a physical item from the island.

*Tristam Island* is Hugo's most ambitious to game to date and the passion for his creation shines through. He has done a fine job in capturing the essence and style of the classic Infocom adventures of old which you can clearly tell he is a fan of.

ATMOSPHERE	88%
INTERACTION	85%
LASTING INTEREST	82%
VALUE FOR MONEY	100%

OVERALL 89%



A game by Hugo Labrande







## BLACK DAWN - REBIRTH

Author: Double Sided Games Released: 2019



**Black Dawn: Rebirth** is a sci-fi horror dungeon crawler for the Commodore Amiga. It is the

seventh episode in the Black Dawn series which dates all the way back to 1994 and has been developed in part by one of the games original authors Shaun Watters.

Loading the game, we are presented with a visually stunning introductory cut scene that introduces us to our hero Ensign Bren who is en route in his ship to planet Thalax 9 where a communications blackout has been reported. Landing on the planet all appears to be normal from the outside but Bren has a gut feeling that not all is well on the inside. The cut scene concludes with Bren entering the base and descending into the levels below of which there are a total of twenty-one to explore across seven different towers.

Starting the game, you are presented with a well laid out HUD featuring directional controls and your health status. There are also other spaces that will eventually display

weapons read outs, a map and items carried. Exploring the game, you'll need to quickly locate some weapons, of which there are fourteen in total, as it won't be long before you come up against your first terrifying enemy. The enemies themselves are well drawn thanks to the talents of renowned Amiga coder Ten Shu, and include possessed soldiers, zombies, deranged androids, alien beings and demonic 'Doom-like' beings to name but a few. Sadly, though they do all feel slightly static and lack a great deal of animation.

As well as weapons you'll need to locate key cards which are required to access new areas of the dungeon. Thankfully there are also plenty of first aid kits dotted around to keep your health topped up. There are some logical puzzles to solve in the game, all of which mainly relate to access issues.

Graphically for the Amiga the game looks great and has a 'digitised' look to it that I really like. It will run on any Amiga system as long as there is 1.5Mb of memory available but it will take advantage of and runs smoother on a machine with extra memory. Musically composer Mike Richmond creates an eerie title track that sets the atmosphere and tone for the game perfectly during the intro se-



quence and it's a real shame that this doesn't continue into the game-play where all that can be heard is the distant low hum of machinery. The in-game combat sound effects are basic yet adequate.

The game was released as a physical boxed copy that features six 3.5" floppy disks, a manual and map booklet for drawing in and taking notes. The game can also be digitally downloaded in .ADF format for a 'Name your own price' donation. The physical copy sadly is currently sold out. A stunning dungeon crawler for the Amiga that brings the **Black Dawn** series right up to date. Atmospheric, eerie and chock full of classic dungeon crawling action. Highly recommended.

ATMOSPHERE	87%
INTERACTION	79%
LASTING INTEREST	82%
VALUE FOR MONEY	97%

**OVERALL 86%**





**Fusion Japan**

Available soon on  
[www.fusionretrobooks.com](http://www.fusionretrobooks.com)



# AMOS

**H**ello everyone! I am **Francois Lionet** and I wrote AMOS 33 years ago... Here I am today, writing a column about it to a living community of users after three decades. Destiny hey!

AMOS was written during my military service, in a barrack, with absolutely no plan on the design or the instruction set: it just had to be as good as the machine it was made on. At the time, a simple Amiga 500 with a hard drive. While technology continues to improve at exponential speed, more and more people, including you

and me, who are reading this, make sure that we do not forget the past. I will never forget when I switched on my first computer in July 1981, a Superboard II with 32 lines of text poorly displayed on a non-compatible SECAM black and white TV back from the cellar. And a cursor. Five minutes later, my first program was running in front of me, and it was saying "Hello" to the World. I was hooked... computers were THAT simple?

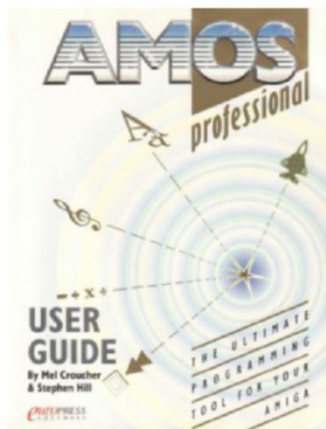
Because they were, simpler. And even more impressive to the eyes of the time than 8K or VR today. Here today, in this column, I want to share the spirit of that age. When we read real paper magazines, went to the shop to buy games, had real hardware with fancy forms not just-a-box



under the desk, and incredible features like... 256 colours! Or HAM?

## Aoz-Studio: Transmit the Spirit!

Three years ago, I had a dream: re-create the ease-of-use and comfort of the original AMOS with today's technology. Then I created the AMOS-2





## What version of AMOS to install and use?

AMOS runs on the whole Amiga range of computers, yet the original version does not exploit the features of the AGA chipset. Three versions were produced, AMOS 1.3, Easy AMOS and AMOS Professional. I have used AMOS Professional version 2.0 to write this article. You can download a version here:

<https://bit.ly/3iquOsD>

AMOS and the whole range of product can be freely installed on your machine with no licence to pay. It will also run under WinUAE.

The source-code is available in the official GitHub repository, and some developers are active in creating extensions and improving the engine.

<https://bit.ly/3B99r6L>

You can find with a Google search, a GitHub repository containing the source-code of AMOS-X. Written by Frederic Cordier, AMOS-X is an implementation of AGA in AMOS that worked very well. The project seems to be on hold for the moment and I could not find links to an installable version.

Patreon page and rushed into development.

After 3 years of intense work, AMOS-2 has been renamed to Aoz Studio and the dream has become a reality. Aoz-Studio is a complete editor and game-development environment that contains a transpiler which converts AMOS code into JavaScript, allowing your applications to run on any modern computer and the Internet.

It has a specific Amiga emulation mode that reproduces the display and sounds of the Amiga under AMOS. It does not emulate the Amiga system and should be considered more as an AMOS emulator than

a real Amiga emulator. STOS emulation is to come.

You can load .AMOS file directly: Aoz converts them into a modern project structure with the source-code in ASCII, the images in PNG and the sounds as WAV files, allowing collaborative work through Git.

The product has been released this September and will evolve in the future: 3D, physics engine, online APIs, AR and VR — the list of features I want to implement is several pages long and I wish I could program with my feet to go twice as fast... but it will come : <https://aoz.studio>

## This Issue's Listing: Optical-Illusions

The Dual-Playfield mode of the Amiga allows to create optical illusions in a very simple way:

- Draw geometrical shapes in the background screen
- Draw a mask on the front transparent screen
- Make the front screen slowly move over the background screen.

Turn over the page, boot up AMOS and type the listing in, old-school!

## Do

## ‘ Open a first screen

### Curs Off : Flash Off

**‘ Draw black bars in it**

**DELTAY=Rnd(40)-20 : GAPLINES=4+Rnd(20)**

### For Y=-128 To 512 Step GAPLINES

**Draw 0,Y+L To 320,Y+DELTAY+L**

**Draw 320,Y+DELTAY+L To 640,Y+L**

## Next

## Next

**' Open a second screen with the same resolution**

**Screen Open 1,640,512,4,Hires**

**Palette \$0,\$FFF,\$0,\$0**

### Curs Off : Flash Off

**Cls 0 : Ink 1**

**‘ Draw ellipses in it**

**Screen Offset 1,0,128**

**For R=2 To 320 Step 5**

**Ellipse 320,256,320,R**

## Next

**' Let the Amiga do it's magic!**

### Dual Playfield 0,1

**' And AMOS as well.. :)**

### ' Open an AMAL channel to the front screen's offset

### Channel 0 To Screen Offset 0

### ‘ Define the movement of the front screen

**‘ slow vertical scrolling**

**Amal 0,"Loop: Move 0, 200, 1000; Move 0, -200, 1000; Jump Loop"**

## ‘ Start the movement

## Amal On

## ‘ Wait for user to press a key

## Wait Key

### ‘ Reset display and loop

### Default

## Loop

### What you should see...

```

'D
AMOS
Window-1 0 L-10 C-59 Free-31198 Edit-optical-illusions.AMOS
' OPTICAL-ILLUSIONS 1

Do

Default Palette $0,$1,$0,$0,$0,$0,$0,$0,$0,$0,$FFF

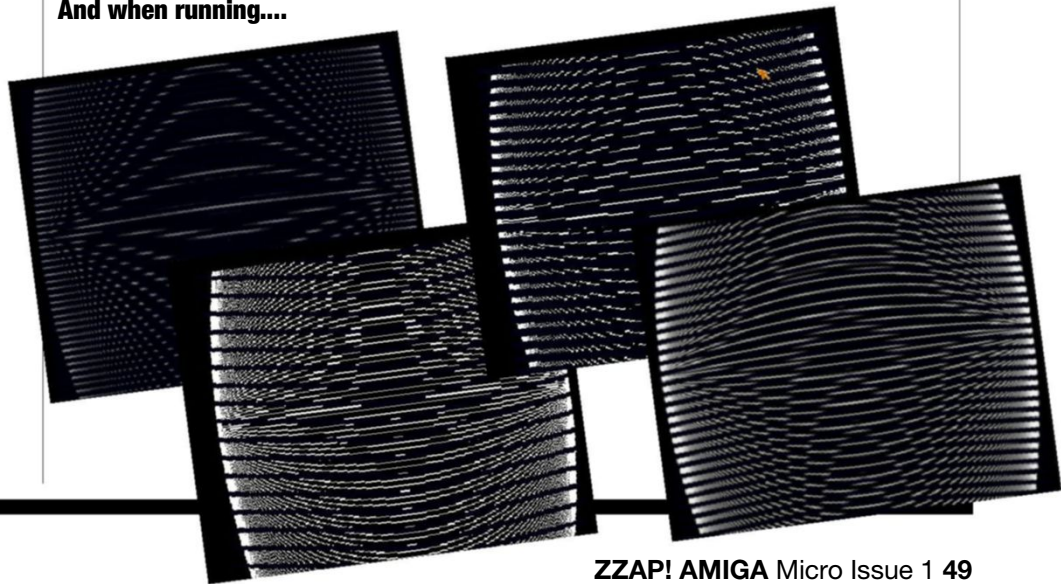
' Open a first screen
Screen Open 0,640,512,4,Hires
Curs Off : Flash Off
Palette $0,$1,$0,$0,$0,$0,$0,$0,$0,$0,$FFF

' Draw black bars in it
Cls 0 : Ink 1
DELAY=Rnd(40)-20 : GAPLINES=4+Rnd(20)
Repeat : NLINES=Rnd(10)+1 : Wait Vbl : Until NLINES<GAPLINES-1
For Y=-128 To 512 Step GAPLINES
    For L=0 To NLINES
        Draw 0,Y+L To 320,Y+DELAY+L
        Draw 320,Y+DELAY+L To 640,Y+L
    Next
Next

' Open a second screen with the same resolution
Screen Open 1,640,512,4,Hires
Palette $0,$FFF,$0,$0
Curs Off : Flash Off
Cls 0 : Ink 1

```

## And when running....







# TURBO SPRINT

**H**ear the engine roar, smell the burning fuel, and grip the steering wheel as you "Prepare to Race".

Turbo Sprint is an unofficial take on Super Sprint, the overhead arcade racing game from Atari, where you and up to three competitors go head to head over eight tracks of varying difficulty. Select a car colour and your preferred controls (with various inputs supported), choose the starting track and then its straight into the action. The objective is to simply be first to complete three laps of the selected track, progressing to the next as long as you finish in front of the computer-controlled

drone cars. Blocking your path are all manner of obstacles, from the oil slicks, mud pools and tornados from the original, to new ones such as mines, walls and traffic cones. A severe crash into the barrier means a new car must be airlifted by chopper, causing a setback in your quest for a podium place. To improve your chances, you can look out for NOS to give you a short boost, and wrenches which are laid around the track. You can exchange three of these for an upgrade including super traction, improved speed or turbo acceleration – vital for a realistic chance of progressing to later levels.

McGeezer has finally brought Super Sprint over in the form of Turbo Sprint and I couldn't be happier. From the initial load up everything feels familiar yet polished into a faithful conversion that shows how much love has been poured into bringing this title to the Amiga. The addition of a fourth vehicle is a welcome improvement to gameplay and with eight tracks of increasing difficulty, there is more than enough challenge to fulfill the hardest of racers. However, I cannot overstate how fast and fluid this title is.



Graeme Cowie (McGeezer) — 2021



*I think its fantastic that people like Graeme are dedicating their time to give us quality titles like this. Graphically it's brilliant with vibrant colours and great attention to detail to match the original arcade. The cars fly round the track and the action is fast and furious. There are also some nice original touches like the NOS boost, and four human players is a great enhancement – I can't wait to try it with three friends! It does have the odd graphical glitch and the in-race sound drones more noticeably than the arcade does, however these imperfections add to the charm of the game rather than detract from the playability. If you are a fan of the genre, you won't be disappointed sparing just over a tenner for this.*

#### **PRESENTATION 95%**

Great attention to detail and the fourth player is a lovely touch.

#### **GRAPHICS 93%**

Near arcade perfect, hi-res graphics with vibrant colours.

#### **SOUND 71%**

Great renditions of the arcade ditties, however the in-race sound could be improved.

#### **HOOKABILITY 85%**

Gameplay needs no introduction and there is an instant pull.

#### **LASTABILITY 89%**

The eight tracks loop with increased difficulty, and there is much fun to be had if you can gather 3 friends round your Amiga!

## **OVERALL 90%**

A technically excellent and very playable version of Super Sprint, lovingly brought to our Amiga. Fans of the genre shouldn't hesitate to download now!

You can get the game here: <https://bit.ly/3uCcrpz>



N·E·W·S f·l·a·s·h...

...with David "Jazzcat" Simmons,  
Hot data for vintage hardware!

## The Meaning of Life – 1942

**Y**ou receive an emergency order of departure, you race to your P-38 Lightning, you have been cleared for taking off, quickly flying away from the aircraft carrier. Little did you know, but this was just the beginning of what was to become a very long journey, one that would make history...

1942 needs little

introduction, set in the Pacific theatre of World War II. The player's goal is to reach Tokyo and destroy the entire Japanese fleet. The player controls the "Super Ace", who pilots the Lockheed P-38 Lightning.

Released by Capcom



for the arcades in 1984, this classic became one of the highest-grossing tabletop arcades in Japan and America. ZZAP! 64 took a brief look at the C64 budget release back in issue 52, giving it a rating of 87%. Will the Amiga version top the C64?

I caught up with Thomas Agermose to get some background on the Amiga port, history, current status and the big question: when?

"Back in 1993, I wrote a scrolling background, with some homemade 1942 gfx, but nothing more came of it, as I focused on completing a port of *Mario*



Bros.

Then around 2019, I got back into coding assembly and saw *Rygar* by McGeezer, which inspired me to start my own arcade port. The choice fell upon my old arcade favourite, *1942*.

After some investigations, I decided upon a 32 colour game running at 50 fps. The arcade runs in 224x256 resolution, and Amiga 1942 will run in the same resolution, meaning it will be for PAL machines only.

The graphics are extracted from MAME and modified for 32 colours.

The arcade uses the

same sprites in multiple colours, so some duplication was necessary, which maxes out the chip RAM, so the game requires a 1 Mb Amiga, with a 512 Kb chip minimum.

It will run on OCS chip-set Amiga's and upwards (ECS/AGA). If we can make it work on modern Amiga systems, then fine, but no promises.

The game will feature all 32 stages from the arcade, and the goal is to get it as close as possible to the arcade.

All the enemies are there, from the zeros to the huge Ayako boss plane. All the power-ups will be there.

We have spent a considerable amount of time looking at playthroughs of the arcade to get the right feel and to make sure we have all the features covered.

A month or so into the project, I advertised for help with making the audio part of the game, which is not my strong suit. Stefan Isser came on board and worked on the sound FX and various other tasks.

Stefan and I agreed that we needed a musician to compose the music. Stefan then got in touch with DJ Metune, who came on board.

You may know Martin from his great work on recent arcade ports, like *Rygar*. Martin will be doing a new title and in-game music. The arcade has horrible in-game music, so we decided to replace it.

There have been several delays to the project, but we hope to complete the game in the fall of 2021."

So there you have it! This highly addictive vertical scroller is finally coming to the Amiga!

Credits: binary manipulation by Thomas Agermose, SFX and miscellaneous tasks by Stefan Isser (Nghtshft) and ear candy by Martin Eriksson (DJ Metune).





## Lost Vikings 2

**F**rigger did not see this coming... the wind is strong, the sun is warm and it's soon time to board your longboat to fly along the waves... Will you be the axe or the decapitated head? Erik the Swift, Olaf the Stout, and Baleog the Fierce are captured by Tomator once again... will they make it back home?

Back in 1993 the original *The Lost Vikings* was published for the Amiga (OCS) and CD32 by Interplay and received favourable reviews. Then in 1997, the sequel was released but missing the Amiga platform.

Now moving to the AmiGameJam 2021 (annual game development competition), the theme this year is "ports", one such port is *Lost Vikings 2*, which will be ported from the SNES by the berzerkers in Last Minute Creations.

LV2 is in the early stages of creation. Around 30% of the assets of the game have been extracted from the SNES ROM and whilst some details may change, here is the plan:

Last Minute Creations will attempt to do this for OCS hardware with EHB graphics to not butcher the visuals too much and there will be an AGA version with 1:1 graphics eventually too. They will try to not cut the content so it will probably require expanded CHIP MEM to 1MB or even 2MB (a bit of FAST mem so that the executable runs fast enough).

The idea is to have the game with an installer for which you provide the ROM (dumped by yourself, from digital distribution, etc. for legal reasons) and it auto extracts the required data and runs the game with it. Therefore *Lost Vikings 2* will be completely free and open source.

Whilst the deadline for release is the end of February 2022, there are significant challenges in porting this title in the right way. So, cross your legs, cross your fingers, look up to the sky and smile at Odin... this may just happen!

Binary manipulation by KaiN, graphic retouch by Softiron and adjustments for Paula by Luc3k. Let's hope this plan unfolds and that there is an ample supply of mead to celebrate next year's release!

Keep your one eye open for updates:

<https://bit.ly/3uE6U24>  
<https://bit.ly/3uCcvFP>



## Proxima 3

I love my shooters and am excited to learn that the arrival of *Reshoot Proxima 3* is imminent! In the making since mid-2019, this shmup is being developed by the same team behind the excellent 'RESHOOT R'. This follow-up will contain five slick stages of 50 FPS non-stop mayhem full blast action with more than 256 colours, parallax scrolling, extra weapons/power-ups and exciting attack waves/insane boss fights — indeed... *Reshoot Proxima 3* will ensure the blitter is put to the test with the final product heating your AGA-equipped Amiga system!

Who is behind *RP3*?

There will be a thrilling soundtrack and FX play simultaneously by Martin Ahman (Altraz), themed level eye candy by Kevin Saunders (invent) and project lead, design, coding by Richard Löwenstein.

So, what makes *RP3* stand together with the best shooters ever to grace the Amiga? Well, for that answer, please welcome to the project lead Mr Löwenstein to the foyer!

"With *RP3* we are aiming for a visually stunning, yet very playable shoot-em-up game of arcade-quality. The goal is to implement some visual

effects that have hardly or even never been seen before on Amiga, like a so-called Axelay-scroller that provides the illusion of 3D depth on the sun stage of *RP3*. Another notable visual effect is a 3D perspective scroller that creates the illusion of 3D depth while travelling the deep sea, with a vertical perspective parallax layer shining through the foreground objects. I am happy to share the idea that makes this work after

the release of the game. BTW. the game uses the AGA-chipset's 64 pixel wide sprites, 8 bitplane mode, dual playfield at some places, transparency in others, sprite-based parallax layers in each stage, and much more.

I think it should be noted that we invest a



lot of time and effort into sound. Martin "Altraz" Ahman provides 5+ in-game soundtracks, many more than we got in *RESHOOT R*. Also, I optimised Frank Wille's amazing ProTracker Player to run prioritised sound-fx and speech in parallel with full-blown music. As a member of the





scene, you might love to hear that Virgill and Dascon also add their amazing music skills to the game, with two amazing soundtracks!

But it's gameplay that counts. *RP3* really is all about destroying a wide variety of high-speed attack waves, while surviving a set of alternative chal-

lenges — like boss fights, obstacle storms etc. There is a bit of narrative too, to add a sense of story and meaning to the mix.

To create a compelling gameplay experience, with lots of details in a believable game universe, I worked hard on the tools setup and minimal iteration circles. Example: Saving source code, compiling it and running the executable in FS-UAE takes about 1 second. Editing the landscape or modifying an attack wave can be done

and tested in real-time, immediately without the need to re-compile or even restart the game."

*Reshoot Proxima 3* will be released sometime in the winter of 2021/22 and will be available on the A1200, A4000, CD32 digitally and on CD-ROM gift-wrapped in a beautiful box with supportive OST on CD! Note: No accelerators are needed, not even a hard drive, as the game can be run from RAM-disk or CD-ROM if available.

## Metro Siege!

**S**ide-scrolling brawlers, swallowing my money at the arcades... I was one of those who joined the long lines of enthusiastic gamers crowded around the likes of *Double Dragon* and *Final Fight*... Beat'em ups are one of the most easily defined genres that resonate with the player — basically, select your favourite character and then provide a beat down on wave after wave of bad guys.

*Metro Siege* is a console/arcade-style, 2 player co-op beat 'em up game, which will run on classic Amiga's with at least 1MB of total RAM. The game is heavily influenced by

legendary titles such as *Streets of Rage 2* and *Final Fight*, but it is also pulling more influence from the late 80s and early 90s vigilante movies which had inspired companies like Capcom when they were originally developing the genre. *Metro Siege* offers

a sophisticated combat system including blocking, counter-attacks and hitting enemies while they are down.

The game runs on stock OCS/ECS Amiga's and as previously mentioned, will require 1MB or more of memory. It



supports two large player characters and 4 large enemies, multiple layers of parallax scrolling, and over 60 colours simultaneously on the screen.

Who is behind *Metro Siege*? The lead game designer, plotter, and artist is Michael Parent. The programmer is Alex Brown. The musician and sound effect guy is John Tsakiris (as well as assisting with pixel art and game design). Also, Corey Annis is doing pixel art for most or all of the enemy boss characters and a bit more pixel art here and there.

Motivation? Michael Parent writes: "John and Alex had recently finished and released *Worthy*, and were starting to think about their next game project. That's when John found a Facebook thread where I had posted several fake Amiga game mock-ups I



had made over the years. John was impressed with my pixel art and showed Alex and they decided to contact me and see if I wanted to turn one of those many mock-ups into a full game with them. This was the chance for me to live out a dream I'd had since I was a teenager (to make a truly triple-A quality Amiga arcade game with a great team with the skills and passion to make it with

me ). Beat em' ups have always been my favourite genre in the arcade and console games, so, a long story short: we decided to make *Metro Siege* based on that old mock-up I had made.

Our goal is not simply to make the highest quality beat em ups for the Amiga but to transcend any perceived limitation of the platform and its existing library, and to just make one of the highest quality and most fun beat 'em ups on any platform including arcade machines."

Keen to become a legendary badass? A release date has not yet been announced, so we will have to wait patiently until the game's completion! *Metro Siege* will be released in digital and physical boxed editions. Progress can be tracked via the BitBeam-Cannon website via [bitbeamcannon.com](http://bitbeamcannon.com).





## SIGN OFF

### AMIGAAAAA

**W**ell, that is Issue #1 of the breakaway magazine that is ZZAP! AMIGA all done and dusted! I hope you have enjoyed what we have created — something new but very much familiar if you have managed to pick up our ZZAP! 64 magazine.

The current thinking is that ZZAP! AMIGA will be quarterly. That is not to say that we may change our

minds depending on the success of this very first issue.

We will be announcing a new binder shortly on the Fusion Retro Books website for you to keep all your issues in — the debate now is what colour it should be!

I hope you keep supporting the magazine and look forward to welcoming you into Issue #2 very soon!



### ANOTHER TIME

**W**ithout the talents of Roger Kean and Oliver Frey, this magazine would not exist. The guys, with the help of a few others, created the company Newsfield in the 80s that went on to produce such magazines as ZZAP! 64, CRASH and Amtix.

The picture to the right was taken in September 2015 with the family — just six years ago. Since then, we have brought CRASH, ZZAP! 64 and Amtix CPC back, created many books and Annuals and continue



to launch new ventures like ZZAP! AMIGA.

Thanks Rog. Thanks Oli. 2015 — Another time!





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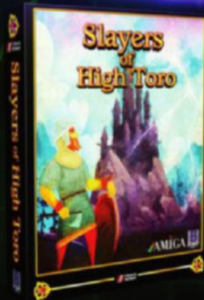
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THE BIRDS SING, THE GRASS GROWS, AND THE  
FRUITS, VEGETABLES AND OTHER CREATURES LIVE  
PEACEFUL AND HAPPY LIVES. IN THIS IDYLIC  
PLACE LIVE BROTHER AND SISTER TURBO AND  
NITRA TOMATO, ENJOYING THE SIMPLE LIFE WITH  
THEIR FRIENDS.

## Slayers of High Toro

For your  
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Slayers of High Toro is a game of  
intense strategy. Your objective is to  
conquer enemy kingdoms, by collecting  
tapes on your land and raising an army  
for conquest. On each turn you move  
your units on a hexagonal map, buy units  
and forts, explore territory, and defend  
your kingdoms from attack.



SMARTY IS AN 11-YEAR OLD SCHOOLBOY WHOSE  
GRANDFATHER IS A WISE AND CREATIVE  
SCIENTIST. SMARTY LIKES TO SPEND HIS FREE  
TIME IN GRANDPA'S LABORATORY  
EXPERIMENTING WITH ALL SORTS OF IDEAS AND  
GADGETS. SMARTY HAS A DOG CALLED SLURPY  
WHO IS HIS BEST BUDDY - BESIDES GRANDPA.  
SMARTY ALSO PLAYS THE SAXOPHONE BUT HE  
OFTEN FINDS DAILY PRACTICE LESS INTERESTING  
THAN SOMETHING ELSE. ONE DAY GRANDPA  
MAKES A HUGE BREAKTHROUGH IN HIS LAB.



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